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The Magazine for Professional Mobile DJs & Karaoke MCs - Issue #10 - October/November '92

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DJL1100

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Mobile Beat™
The Magazine for Professional Mobile DJs and Karaoke MCs

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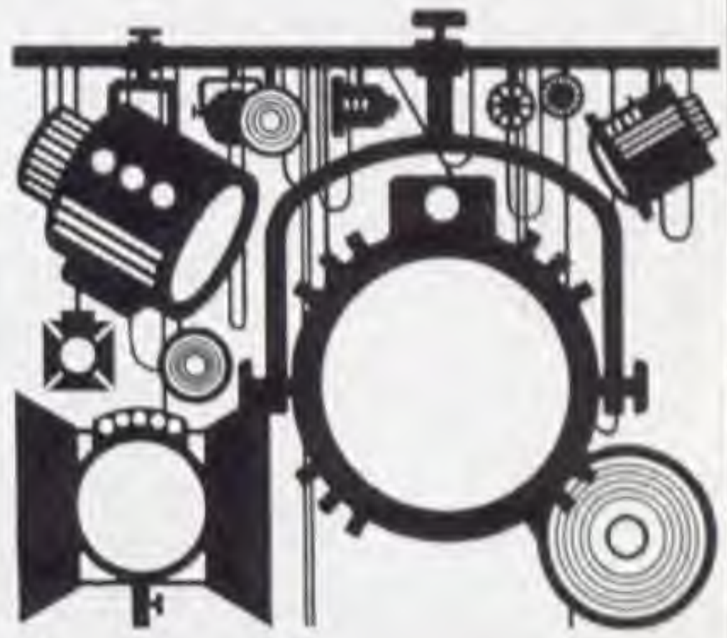

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compiled and edited by mike buonaccorso

Many thanks to the readers who pointed us in the direction of a copy of Bruce Springsteen's "Pink Cadillac" on CD. It was released on a CD3 in 1984 on Columbia along with "Cover Me". Unfortunately, the only one who has actually purchased one lately was Greg Rohlman of Music on The Move in Monterey CA. Greg informed us he recently picked up an import through Sound Source in L.A. A complete list from Sound Source is available by calling 213-857-5701. Goldmine and Discovery Magazines would also be the places to find dealers who specialize in just about any hard-to-find music. However, with this seemingly never-ending releases of new CD compilations and Greatest Hits, you might think everything is or will be available soon. Rockin' Rich Nordheim dropped us a line with his wish list: Greatest Hits Of Bob Seger, Genesis, Huey Lewis (coming soon), John Mellencamp, Springsteen (not live), Van Halen, Kenny Loggins, Prince and Tom Petty. Are you listening record companies?

LET'S GET ON WITH BUSINESS!

Dear Mobile Beat:

In reference to all the letters you have printed about "Radio vs. Mobile DJs", "10 Year Plus Professionals vs. inexperienced DJs", etc., I would like to make an observation that is very disturbing to me, as it should be to most other mobiles: Our industry will never, ever succeed if such childish disputes arise from situations where no problem really exists.

Would the National Rifle Association be an effective lobby if hunters insisted that target shooters not be allowed to possess guns, or if law enforcement officers demanded that collectors surrender their weapons to the authorities? Certainly not. And while the situation for Mobile and Club DJs is definitely not a constitutional issue, the maintenance of a coherent, informed society of professionals who all work together to promote their craft and livelihood, is paramount. Can a DJ who advertises on radio make more than one who does not? Maybe. Can that DJ who must rely on word-of-mouth advertising become more successful than that radio DJ? Absolutely. Furthermore, the argument that states a DJ must have years of full time experience to be billed as professional is ludicrous. I've been involved with catering and entertainment for seven years, and I've seen every single DJ and band in my area, and I can surely say this about the word "professional": it means knowledgeable, personable, willing to work with people to achieve positive results, able to satisfy a client's needs in such a way as to bring credit upon yourself as a businessperson and entertainer. Years on the job have nearly nothing to do with it.

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Let's all stop the immaturity and get down to business. After all, one of the first issues of Mobile Beat made a point somewhere that it has become time for DJs to get together and become an effective part of the professional world. Instead of letters denigrating others because of their advertising methods, let's hear some more about what can be done to let the public know what we all do. After all, if DJs can't live with each other next door or around the block, our investments, our time, efforts, our livelihood, and our pride as professionals is all worthless.

Daniel Meisels, Suite Sounds Entertainment, Flushing, NY.

"FRIENDS IN 50 PLACES - THE EXTENDED RODEO CITY REMIX"

Dear Feedback:

I'm a Mobile DJ/KJ and have been spinning for about ten years. A lot of jobs I do now are leaning more into "New Country" music. My question is, are there any remix services that are now doing country music?

Ralph Warzy Entertainment, Auburn, PA

Good question, Ralph. Now if we can define what a country remix would be, we can determine if there are services doing them. Hopefully we'll have an answer for you soon. Look for a feature on the new face of country music and country dance in an upcoming issue.

GIVE ME THE BEAT

Dear Mobile Beat:

We at Sound Circus play for a very wide variety of clientele from ballroom dancing (for senior citizens) to hip hop (for jr. high schools). Not only do we like to keep up with the latest in music, equipment and literature, we are also interested in "BPMs" and "Song Classifications" (such as; hip hop, rock, funk, etc...), and also Rhumbas, Foxtrots, Sambas etc. We do own a DB-11 Music Conductor to calculate BPMs and use it quite often, but the project is very time consuming. Our music library is extremely vast and it would be great to just pick up a magazine or book that would have all this information already in it. All I would then have to do is update my computer music listings, and be happy!

Do you know of a company that supplies this type of information or do you plan to incorporate listings or "BPMs" and "song classifications" in Mobile Beat, or do you know of a publication that will help us in our quest?

Ray & Jan of Sound Circus, Costa Mesa, CA

If such a publication exists, printing your letter should help find it soon enough. If there isn't one at present, possibly some budding entrepreneur just saw the need for it. (If anyone has the information but needs help getting it into print, call us!)

RANDOM BITS

Jonathan Booke's still trying to find the Platterama Medley on CD (original Mercury label #76160) . . .To Kenny Zail at Party Hits: A review of wireless mics is planned for an issue early in '93 . . .And lastly ***DON'T FORGET TO SEND US YOUR UPDATES FOR THE 1992 MOBILE BEAT TOP 200 BY OCTOBER 15TH!***

Vote Today for the 1992 Mobile Beat Top 200

INSTRUCTIONS

Compare what you play to the following list of songs from last year's TOP 200 voting and then send us your list of up to:

1. Ten songs you **always** play that **are not** on the list.
2. Ten songs you **never** play that **are** on the list.
3. Ten songs **on the list that you play the most**.

Fax your list to 716-385-3637 or Send to: Mobile Beat 1992 Top 200, P.O. Box 309, East Rochester, NY 14445.

Hurry! All lists must be received by October 15, 1992

At The Hop - Danny And The Juniors
The Bird - Morris Day
Birthday - Beatles
Bristol Stomp - Dovells
Chicago - Sinatra
Cotton Eyed Joe - Various
Family Tradition - Williams Jr
Forever And Ever - Travis
Good Lovin' - Rascals
Hotel California - Eagles
I Knew The Bride - Lowe
Johnny B. Goode - Berry
Last Dance - Summer
Lost In The 50's - Milsap
Moonlight Serenade - Miller
My Girl - Temptations
My Prerogative - Brown
Party Train - Gap band
It's Raining Men - Weathergirls
Rock Lobster - B52s
I Saw Her Standing There - Beatles
So Many Men - Brown
Start Me Up - Stones
In The Still Of The Night - 5 Satins
Wild Wild West - Escape Club
Bad Leroy Brown - Croce
I Can't Help Myself - 4 Tops
Dancin' in Dark - Springstein
Jungle Love - Time
Melt With You - Mod English
Opposites Attract - Abdul
Rodeo Song - Various
Runaround Sue - Dion
Sharp Dressed Man - ZZ Top
Stardust - Various
Takin' Care Of Business - BTO
Tear In My Beer - Williams
The Dance - Brooks
Twist Again - Checker
White Wedding - Idol
Addicted To Love - Palmer
Bad To The Bone - Thoroughgood
Bizarre Love Triangle - New Order
Born To Be Wild - Steppenwolf
Build Me Up Buttercup - Foundations
Don't Be Cruel - Presley
Free Bird - Skynard
Funkytown - Lipps Inc
Hang On Sloopy - McCoys
Hold Me, Thrill Me, Kiss Me - Carter
Hurt So Good - Mellancamp
Joy To World - 3 Dog Night
Kokomo - Beach Boys
Legs - ZZ Top
Misty - Mathis
Ohh Baby Baby - Miracles
She Drives Me Crazy - FYC
Surfin USA - Beach Boys
Thunder Rolls - Brooks
Two Out Of Three - Meatloaf
All In The Game - Edwards
All My Rowdy Friends - Williams
Always on Mind - Nelson
Bad Moon Rising - CCR
Beth - Kiss
Brown Sugar - Stones
I Just Called To Say I Love You - Wonder
Carribean Queen - Ocean
Crocodile Rock - John
Deperado - Eagles
Devil With The Blue Dress - Ryder
Gimme Some Lovin' - Davis
Give It To Me - James
Hound Dog - Presley
Just A Gigolo - Roth
Just The Way You Are - Joel
Flashdance - Cara
Kansas City - Harrison
Lady - Rogers
Nights In White Satin - Moodies
Open Arms - Journey
Pump Up The Volume - MAARS
Rock And Roll Part 2 - Glitter
Rock N' Roll - Led Zeplin
Rock Steady - Whispers
Sea Of Love - Honeydrippers
Soul Man - Blues Bros /Sam & Dave
Spanish Eyes - Martino
Strike It Up - Black Box
Sweet Home Alabama - Skynard
Thank God I'm A Country Boy - Denver
Theme From A Summer Place - Faith
Twelfth Of Never - Mathis
Walk Like Egyptian - Bangels
Walk Of Life - Dire Straits
Way You Make Me Feel - Jackson
I'm So Excited - Pointers
Truely - Ritchie
We've Got Tonight - Seger
Word Up - Cameo
Let The Music Play - Shannon
Old Time Rock And Roll - Seger
Shout - Isleys / Day / Dee
Mony Mony - Idol / James
Unchained Melody - Righteous Bros
The Twist - Checker
New York, New York - Sinatra
Twist And Shout - Beatles
Celebration - Kool & The gang
U Can't Touch This - Hammer
Can't Help Falling In Love With You - Presley
Chicken (Bird) Dance - Emeralds
In The Mood - Miller
What Like About You - Romantics
Electric (Slide) Boogie - Griffiths
Unforgettable - Cole & Cole
Wind Beneath My Wings - Midler
You Shook Me All Night Long - AC/DC
I've Got Friends In Low Places - Brooks
Love Shack - B52s
Proud Mary - CCR
Paradise By The Dashboard Lights - Meatloaf
I've Had The Time of My Life - Medley/Warnes
Lady In Red - DeBurgh
We Are Family - Staple Singers
La Bamba - Los Lobos
Gonna Make You Sweat (Everybody Dance) - C&C
Limbo Rock - Checker
The Hokey Pokey - Anthony
Here And Now - Vandross
Louie, Louie - Kingsmen
Locomotion - Minogue
Through The Years - Rogers
Hot, Hot, Hot - Poindexter
Jailhouse Rock - Presley
Strokin' - Clarence Carter
Always - Atlantic Star
Conga - Miami Rythym
Rock Around The Clock - Haley
Da Butt - EU
Chapel of Love - Dixiecups
Wonderful Tonight - Clapton
Pretty Woman - Orbison
Always And Forever - Heatwave
Mack The Knife - Darin
Vogue - Madonna
Brickhouse - Commodores
Could I Have This Dance - Murray
Hands Up - Ottowan
Do You Love Me - Contours
Everything I Do I Do For You - Adams
The Stroll - Diamonds
Brown Eyed Girl - Morrison
I Heard It Through The Grapevine - Gaye
Respect - Franklin
Stairway To Heaven - Led Zeplin
Bust a Move - Young MC
Wild Thing - Tone Loc
Mountain Music - Alabama
Pump Up Jam - Technotronics
Great Balls Of Fire - J. L. Lewis
Ice, Ice Baby - Vanilla Ice
Into The Groove - Madonna
Jump - Pointers
Some Kind Wonderful - Grand Funk
You Dropped A Bomb - Gap Band
You Are So Beautiful - Cocker
Wooly Bully - Sam The Sham
Bang The Drum - Rundgren
Another One Bites The Dust - Queen
Push It - Salt & Pepa
What A Wonderful World - Armstrong
Swing the Mood - Jive Bunny
Alley Cat - Fabric
Crazy - Clinic
Everybody, Everybody - Black Box
Footloose - Loggins
That's What Friends Are For - Knight
Gloria - Branigan
Humpty Dance - Digital Underground
Rocky Top - Osbornes / Dirt Band
Tequila - Champs
YMCA - Velage People
1999 - Prince
Billie Jean - Jackson
Chances Are - Mathis
Holiday - Madonna
I Feel Good - Brown
You Lost That Lovin' Feelin' - Righteous Bros
My Way - Sinatra
Play That Funky Music - Vanilla Ice
Satisfaction - Stones
I Want To Sex You Up - Color Me Badd
Summer Wind - Sinatra
Superfreak - James
Wanderer - Dion
When A Man Loves A Woman - Sledge
Wipe Out - Surfaries
After The Lovin' - Humperdink
American Pie - McLean
Angel Eyes - Healy

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Mobile Beat

NEWS

Compiled & Edited by Robert Lindquist

"NEW" NUMARK RISING FROM THE ASHES

Numark, the long standing name in DJ equipment, has returned, but not without significant changes in company management. Last March, when former Numark owners Robert and Harry Kotovsky ran into difficulties with production at a new plant in Valencia, California, they signed the company and its assets over to First Fidelity of New Jersey. After several months of back and forth negotiations between the bank and several prospective buyers, it has been announced that the Numark name and assets have been purchased by Jack O'Donnell, former Vice President with Stanton Electronics. O'Donnell assumes the presidency of the company, now called Numark Industries.

Along with the Numark name, the buyout includes all finished goods in inventory, plus parts, raw materials and manufacturing equipment. The new owners intend to pick-up operations at the point they were before the problems started last spring. According to O'Donnell, "It's critical we get back in the market as soon as possible with the products DJs are waiting for." Specifically, the Numark mixer line (1075DM, 1175DM,1475DM,1760DM, 1900DM, 1912DM, 1775DM & 1975DM) will be first to ship. The company is planning to have mixers, speakers, CD Players, turntables and amplifiers back on the streets by this fall. A short time later, they will begin introducing new products that were either in the works at the time Numark Electronics closed down in the spring, or are of their own new design. To insure that product will be available to fill orders, production will be spread between the Valencia plant and third party manufacturers in the US and abroad.

An exact policy is yet to be established regarding warranty work on products, specifically 5020 dual CD players, produced by Numark Electronics. According to Mark Epstein, Chief Financial Officer, "Technically, we are not responsible for warranty repairs on products produced by Numark Electronics. However, we will give our best effort to see that all former Numark customers are happy so that they come back in the future". Headquarters for the new Numark Industries are being established in East Providence, Rhode Island.

NATIONAL KARAOKE NETWORK ANNOUNCED

The world's largest musical entertainment company, Thorn EMI, has announced the establishment of a subsidiary to provide on-site karaoke systems and hosts anywhere in the US and Canada. Through RAC Entertainment, the company has set up fifty area offices nationwide with over 1,000 trained karaoke hosts. Rod Learned, Marketing Manager for RAC Entertainment explains that Thorn EMI's investment into karaoke is further proof that karaoke sing-along is here to stay. RAC Entertainment is marketing the concept by way of the toll free number 1-800-KARAOKE. The company is promoting the number through their sponsorship of the popular syndicated TV show, Karaoke Showcase, as well as through printed materials distributed at actual performances. Callers to the line are offered information on renting a karaoke system (through RAC's parent company, Rent-A-Center), hiring a karaoke host with system, and even, how to become a karaoke host for RAC Entertainment.

Audience members take stage at a recent mall performance by RAC Entertainment

At present, twenty percent of the organization's talent base is made up of Mobile DJs. Learned claims, however, that the karaoke network definitely has something to offer Mobile DJ service operators. First, he explains, RAC Entertainment will sub-contract its services to DJs who want to offer karaoke as an option. Once an operator negotiates a price with their local RAC office, they can offer karaoke, with a trained host, to their clients at a marked-up price.

Secondly, RAC Entertainment is looking for qualified and professional karaoke hosts. The standards are high, and less than ten percent of the applicants make the grade, but DJs wishing to go for it simply need to call 1-800-KARAOKE. Those selected are trained by intructors from RAC's Karaoke Kollege. Pioneer LaserDisc systems with over 1400 titles are supplied for each performance.

Finally, by promoting their national karaoke network, RAC Entertainment is creating new awareness for karaoke, which can only benefit operators who now offer karaoke as part of their services.

RAC Entertainment is headquartered in Wichita, KS, while parent company Thorn EMI, which also owns Capitol, Virgin, and SBK records, is based in London.

BAY AREA DJS PUSH FORWARD

How do bridal consultants decide what DJs to hire and refer? Is it based on the size of their music library? Their reputation? Or does it all come down to price? To find out, Andy Ebon, President of The Bay Area Mobile Music Association (BAMMA), recently addressed the Association of Bridal Consultants meeting in Redwood Shores, CA. His talk, entitled "The Care and Feeding of the Mobile DJ" stressed setting priorities in considering various DJ services from the standpoint of wedding planners.

According to Ebon, the key point was to give them a fresh perspective on what to look for in a DJ service. Ebon handed out a list of twenty-two points that they might consider. On the list were such qualities as: professionalism, music selection, insurance, price structure, and years of experience. The meeting, said Ebon, is part of BAMMA's long term goal of educating bridal consultants and members of the hospitality industry, while making the association and its members more visible. Bay Area Mobiles interested in finding out more about BAMMA should call 415-561-1425.

CANADIAN DJ GROUPS SIGN WITH AVLA

The AVLA (Audio-Video Licensing Agency) has announced finalization of blanket licenses with both the Canadian Disc Jockey Association (CDJA) and the Canadian Recorded Dance Music Operators (CARDMO). The new four year agreements are the result of two years of negotiations between the groups and allow members of each association to duplicate music for their disc jockey operations. AVLA's members, including all major record companies and leading independent labels, own or control the copyright of over 95% of all sound recordings produced or distributed in Canada.

MINI-EXPOS ANNOUNCED

Steel City DJ Supply and Abracadabra, the DJ Pro Shop, have each announced regional DJ events for mid-October. On the 18th (Sunday), Steel City will hold its "Fall DJ Expo" at the Pittsburgh Airport Hilton featuring product displays and demos, one-day-only specials, and a full card of interesting and informative seminars. Tentative topics include: "Trouble-shooting at the job site", "Wedding Reception Etiquette" and "Karaoke." Doors open at 1PM. If you are interested in being on a panel, or need further information, call the "DJ Expo Hotline" at 412-882-7751.

Then on Tuesday, October 20th, Abracadabra, The DJ Pro Shop, in cooperation with Mobile Beat, will present "Mobile Spinnin' Into The '90s" at the Long Island Marriott Hotel. The event is being billed as a Mobile DJ Mini-Expo, and will feature displays and demonstration of the latest DJ equipment and special discount prices along with interesting seminars and discussions for all mobiles, regardless of experience. Representatives from Mobile Beat will be leading a variety of discussions on topics from getting started as a MDJ to advanced marketing, managing and bookkeeping techniques. Exhibitors will include Ness, Grundorf, Stanton/Vestax, Furman, Gem Sound, Crest Audio, Knight, Lineartech, Nady, Omnisistems, Community, Ortofon and others. Along with a bag of "freebies", all attendees will be eligible to win a share of over $2000 in prizes. Tickets are $20 and are available by calling 516-667-2300 or by writing Abracadabra, 1153 Deer Park Avenue, N. Babylon, NY 11703. Doors will open at 6 PM, with first seminar/discussion scheduled to start at 7. The L.I. Marriott is located at 101 James Doolittle Blvd., Uniondale, NY.

FLEA ATTRACTS DJS

Swapflea Enterprises, along with Music-Go-Round Sound, is organizing "DJ Flea Market & Swap Meet '92" where DJs can buy, sell, and trade their new or used music and equipment with DJs from throughout the northeastern US and southern Canada. The event is scheduled for Sunday, November 15th and will be held at The Pellamwood House, 3300 Transit Road in Buffalo, NY. Admission and parking are free to the general public. Sellers will be charged $35 for a display table. Michael Dallessandro, who is promoting the noon-6 PM sell-a-thon says it will not only be a great day for bargain hunting DJs, but a family oriented event as well. Along with spectacular sound & lighting demos by Powerhouse Pro DJ, they'll even be clowns for the kids. For information, call 716-773-5275.

DJ EXPO SET FOR UTAH

Triple A Disc Jockeys has announced that the First Intermountain DJ Expo will take place Friday and Saturday, February 12 and 13, 1993 at the Best Western Olympus Hotel in Salt Lake City, Utah. The event will include the Intermountain DJ Spinoff with $1,000 in prize money going to first, second and third place spinners ($750 to win!). Sample seminar topics include "Hands On Mixing With CDs and Vinyl", "Marketing For Mobiles", "Techno/Rave Music", "Mobile Networking", and "Karaoke." Exhibits will feature the latest in DJ lighting and DJ Pro Sound equipment as well as music, magazines and DJ accessories. Admission is $25 for one day, or $35 for both. For more information, call Paul Muskin at 800-543-0170.

VIDEOS PUSH PROFIT

Showcase Video in Hyde Park, MA, has announced the release of two videos of interest to DJs. The first, entitled "DJing For Fun and Profit" covers such points as equipment selection, technical tips, marketing techniques, music mixing, handling customers, and running the program. The 120 minute tape includes footage of actual events and a helpful workbook with sample "Wedding Protocol Forms."

The second Video is entitled "The DJs Guide To Making Money with Video" and is a complete guide to the use of video in a mobile DJ production. This 90-minute tape includes sections on equipment showing what is required and what is optional. Video taping and editing techniques are shown as well as a comprehensive introduction into the use of video as a way to make money.

The videos are produced by Henry Baker and available for $29.95 each or both for $49.95 from Showcase Video, 62 Garfield Ave., Hyde Park, MA 617-361-3685.

POOL PARTY FOCUS OF NEW MDJ VIDEO

A weekend pool party provides the

setting for THE VIDEO GUIDE TO EARNING MONEY AS A MOBILE DISC-JOCKEY, a new DJ video soon to be released from Outpost Video. The guide will illustrate setting up a new business, equipment selection, operation, and purchasing. It features exclusive interviews with top DJs revealing professional trade

secrets and more importantly, contains an intense 'how to spin' section presenting the "Art Of The Mix". Also demonstrated will be novelty games and dances like "The Electric Slide". Director and co-producer Craig Poore says the pool party scenes are the key to the story and help illustrate the experiences and techniques of the DJ during a live gig. It have looked like a pool party, but it was actually a very difficult shoot to coordinate actors, dancers, audio and video crews, lighting and catering." With over ten years experience as a Mobile DJ, host and co-producer Joe Thyer explains "One of the best things about our tape is the diversity, We've interviewed five other DJs who highlight their own particular styles and techniques. This will not be limited to one guy showing his way of doing things." Outpost is planning a holiday release for the video which will sell for $39.95. Dealer and manufacture sponsorship packages are available. For more information, call 516-736-7328.

WINTER FAVORED

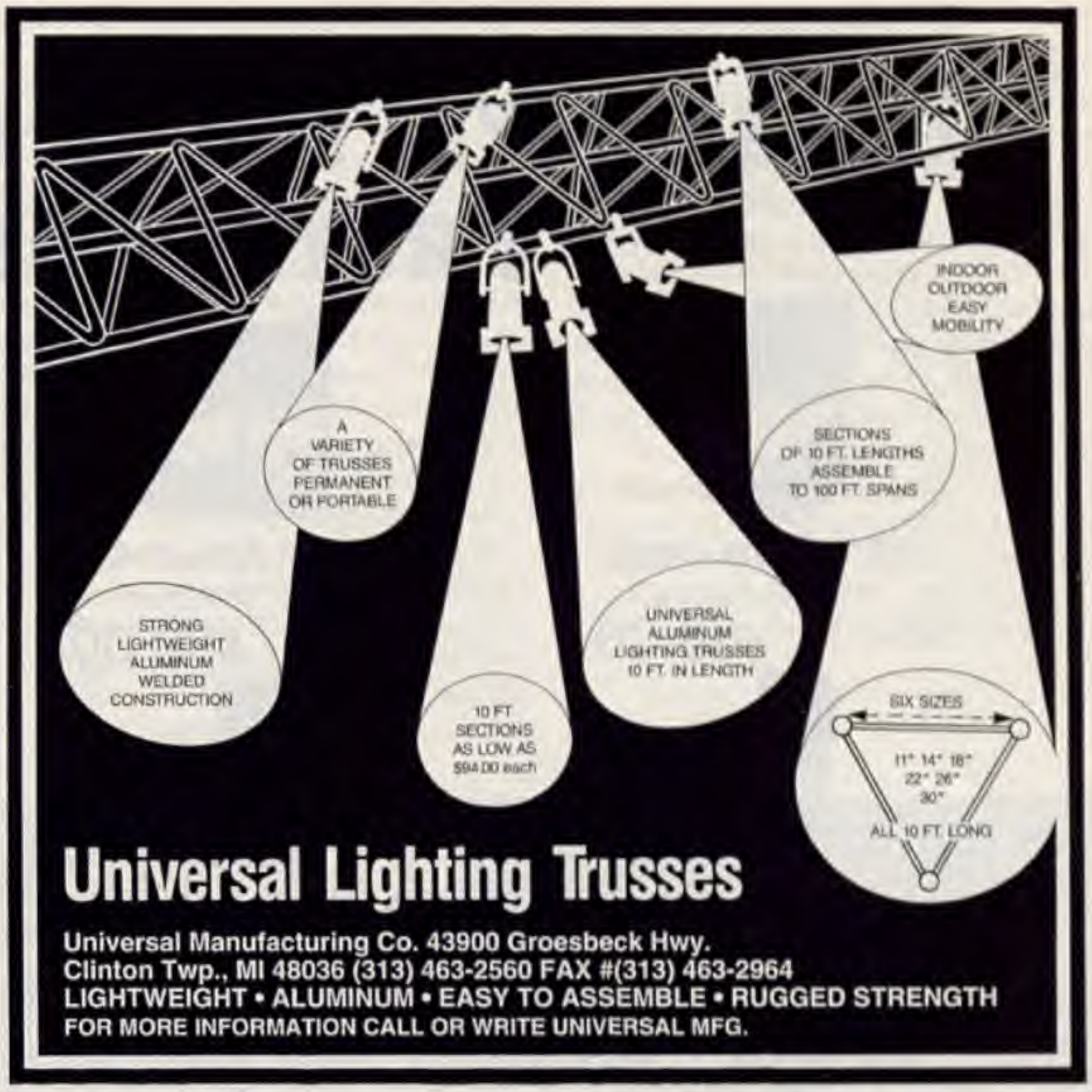
In our last issue, we asked "How far are you willing to travel to attend a major DJ gathering, and when should it be held?" The responses overwhelmingly supported a show in January or February. As far as the location, most respondents said that they would travel up to one hundred miles from home base. A much smaller segment said they would fly to a show almost anywhere if they could be assured it was going to be worth it. The poll was taken on behalf of the organizers of the First North American Mobile DJ Conference, who are planning to announce a date for the conference sometime after the first of the year.

LDI LIGHTS LINKS

Innovation, originality and technological advancement in product design and development will be honored with the third annual presentation of LDI Awards at LDI'92 (November 20-22) in Dallas. The LDI Awards were created to recognize exceptional achievement in design and technology in all aspects of the entertainment business, for both sound and lighting products. Over 160 companies from around the world have reserved in excess of 560 booth spaces for this year's LDI show. To kick off the three-day annual show, a golf tournament is being organized for all attendees. For information call 212-353-1951.

DCC / MD UPDATE

Last year at this time, Mobile Beat reported on two new audio formats that could change the future course of how DJs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Sponsored by Mobile Beat Magazine, DJ Records

access music. The future is now, and these formats are soon to be a reality. The first is the mini-disc (MD) format, which is a recordable medium similar to a compact disc. The second is the Digital Compact Cassette (DCC), which is the next generation of the compact tape cassette.

Each system has its own distinct advantages. The recordable 2.5 inch mini-disc player is small, portable and offers split second cueing. It is also highly resistant to skipping. They will play and record exclusively the new format. Digital Compact Cassette machines will record and play in the DCC format, but can also play cassettes recorded on analog machines. A serial-copy-management chip built into units for both formats will allow the owner to copy their present music library to the new medium, but not allow those copies to be copied.

Look for Sony and Denon to put the first MD machines on the market in time for Christmas. Initially, prices will be in the six to seven hundred dollar range. Blank discs will be available from TDK, but there is no word on prices. DCC machines from Technics, Phillips (Magnavox / Marantz) and Tandy (Radio Shack) will be out a bit earlier, possibly as early as October. Prices will run from just under eight hundred dollars to over $1,000. A 90-minute DCC tape will cost about $10. A wide variety of pre-recorded is projected for both formats. Initially, 500 titles are planned for each.

ON THE ROAD WITH KARAOKE AMERICA

The Karaoke America Screentest is an eight-week promotion to pick singers for the nationally syndicated television show, Karaoke America. Participating karaoke clubs across the US conduct preliminaries during the first six weeks (one night each week) to select twenty-four semi-finalists. Singers are judged in five categories: Vocal ability, stage presence, personal appearance, personality (on stage) and overall entertainment. On the seventh week, eight finalists are selected, and on the final night of the promotion, the Karaoke America camera crew shows up to film the final eight singers plus a segment with K.A. host Bobby Locke. Clips from bars and restaurants across the nation that feature karaoke are then aired on the Karaoke America TV (check your local listings). Karaoke America is looking for karaoke operators, Karaoke MCs and KJs to service accounts. For information, call 1-800-524-3765.

PRICE IS NOT RIGHT

The list price of the Stanton 625 mixer reviewed in our last issue was incorrect. The list price is $599 .

WANTED: LEGENDARY KARAOKE SINGERS

Through December, contestants from thirteen cities across the US will sing, dance and ham it up for prizes including DKKaraoke machines and software, cash, and a spot on a weekend championship cruise to the Bahamas. For the Original Coors "Legends of Sing-Along"™ Championships, contestants will have to display more than just a legendary voice. They'll be judged in five categories: appearance, charisma, originality, vocal quality, and audience response. Cities hosting the contest are Seattle, Las Vegas, Reno, Sacramento, San Francisco, Los Angles, Portland, Albuquerque, Dallas, Boston, New York and Phoenix. The event is sponsored by Coors and DKKaraoke.

CONGRATULATIONS TO . . .

Barry J. Klazura, recently promoted to Vice-President of Sales and Marketing at DKKaraoke. Klazura formerly held the position of Senior Director of Sales and Marketing.

Eric Leskin of Ness and the former Lori Weiner on their marriage 8/23.

"C" Etian and the staff of SOUNDZ on the opening of their new, second location at 3711 N. Ashland, (9 blocks from Wrigley field) in Chicago.

Partytime Record Pool owner **Frank LoCascio** who has opened a DJ Supply Store at 733 S. Semoran Blvd., Orlando, FL. (407-249-4023). The store carries domestic 12" vinyl, CDs, and sound and lighting equipment for mobiles and clubs.

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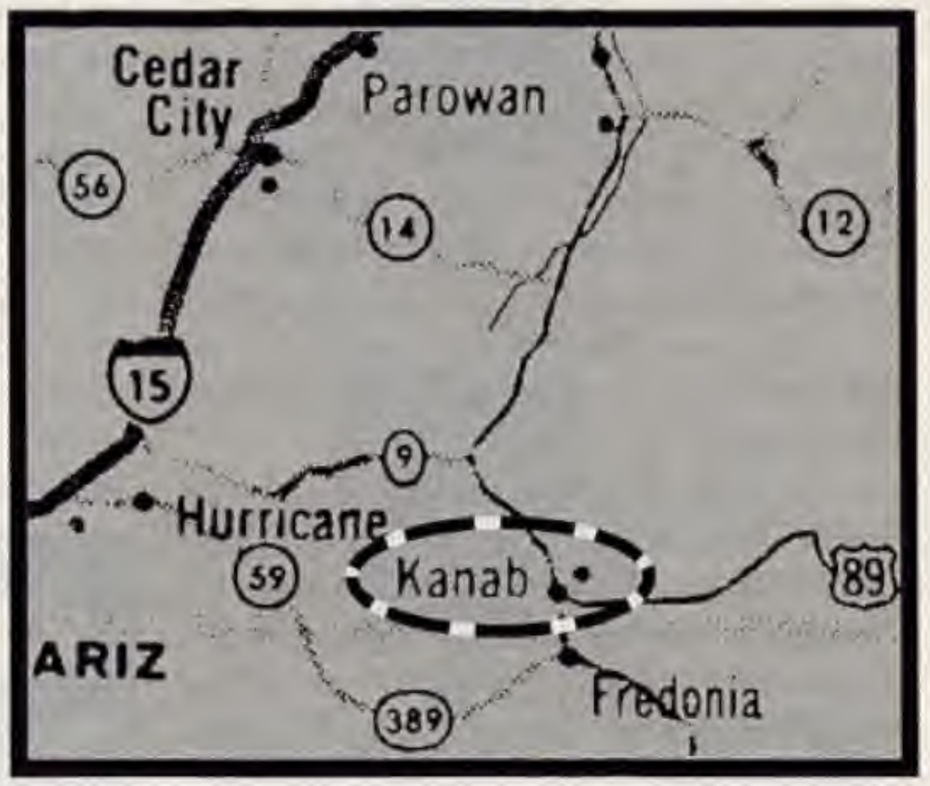
In the Mountains of Utah . . .

by Michael Erb

If you think you have to be young and male in order to run a DJ business, think again. If you think you must be in a larger sized city in order to be a successful DJ think again. Marcia Hyman destroys any stereotypes about disc jockeys that you might have. Marcia is located in Kanab, Utah, a small and remote town....a very small and remote town. To put things in perspective, the county in which Marcia lives is larger than the state of Connecticut but has a population of only 4700. Kanab is the largest town in the county but has a population of only 2000.

Before becoming a DJ, Marcia (who puts her age as "in my 50's") would make tapes of music for church dances using a salvaged tape recorder of her brothers that was destined for the trash can. Marcia also played bass in a band. Coming from a musical background, she began her DJ business part-time in 1965 with equipment borrowed from her former band. A reel-to-reel machine and a guitar amp was the extent of her equipment at that time.



In 1982 Marcia decided to go full-time as a DJ. In addition to her DJ business, Marcia operates a small music store and a four-track recording studio out of her home. Her music store is the only one in the county and her recording studio is the only one in several counties.

For a local high school gig, $80 is the going rate. A wedding will fetch $50-$150 depending on the size of the system supplied. Because of her remote location in the mountains of Utah (the closest copy machine is 4 hours away) Marcia travels up to 150 miles one way to get to her gigs. In fact, because of the distances she travels, the mileage charge may end up being more expensive than the actual charge for the job. "I've got a chart listing so much per mile and so much per job. If it's the bigger system it is $150 per job. I'll charge anywhere from $75 on up for the smaller system. If the job is 100 miles one-way, I'll charge $100 for travel."

Because of her remote location in the mountains of Utah (the closest copy machine is 4 hours away) Marcia travels up to 150 miles one way to get to her gigs. In fact, because of the distances she travels, the mileage charge may end up being more expensive than the actual charge for the job.

Advertising is done in the yellow pages (she is the only DJ listed) and a smaller local phone book. Although she has some local amateur competition (high school students) her only real competition is in a neighboring town about 80 miles away. "The town has a junior college and usually there are a few college students trying to make a few extra dollars. Even though they don't advertise, because the students know them, they get some business. But they move on after a few years."

Although she prefers records, CDs and cassette tapes are the medium of choice for Marcia. "Music that is liked in this area is mostly conservative and middle of the road. But, I might be doing a rock 'n roll dance and the kids will request country. I also play 30's swing and 50's-70's pop."

Marcia characterizes her business as "successful but not very profitable" due to the depressed economy. "In an area like this business comes in spurts. I am seeing more out of town work because the economy is so bad in this town. I'll do 50-75 jobs a year and am seeing a small annual increase in business each year."

It may not be easy all the time but Marcia Hyman is proving that even in a poor geographical location, it is possible to operate a successful DJ business. She doesn't have the luxury of freeways and expressways. Instead she deals with narrow mountainous roads and inclement weather, but the show must go on and Marcia Hyman is ready.

WANTED

SUBJECTS FOR FUTURE MOBILE BEAT PROFILES

We're looking for Mobile DJs and Karaoke MCs who are unique performers, aggressive managers, innovative marketers, or in some interesting way are furthering the DJ/Karaoke industry! What About You? Drop us a line or fax explaining why feel you would make a good candidate for a ProFile. Photos, newspaper clippings and video tapes welcome but cannot be returned.

IN THE HALLOWEEN CAPITOL OF THE WORLD . . .

What DJ doesn't look forward to Halloween to fill a night or two in the slump between the winding down of weddings and the December holidays? In fact, wouldn't it be great is Halloween lasted all month instead of just one night?! In Anoka, Minnesota, it does! Anoka is "The Halloween Capitol of the World", where Halloween is the grand finale topping off a month long festival of community events and merrymaking.

One of the better known DJ services in Anoka is "Music On The Move", operated by Scott Brady who says that living in the Halloween Capitol has its advantages. Brady says that on Halloween Night, his service is maxed out along with other DJ services from around Anoka as well as nearby Minneapolis. "It's a madhouse, there are parties at all the bars, and block parties in all the residential areas. We have ten shows, and on Halloween, all ten are out. Some of the parties we've played every year since we started in 1984."

Although the abundance of parties is good for business, Brady says that the block parties present an interesting challenge to a DJ. "These are people who live right next door or just down the street. All summer long they wave to each other while mowing their lawns, but get them together at a party and they're like a bunch of seventh graders. One of the things we do to break the ice is a sort of snowball dance. We get all the men into one big circle. Then we have the women form a circle inside facing out at the men. We'll get the two circles spinning in opposite directions while we play a short, upbeat piece of music. When the music stops, each man dances with the woman he's facing. This is usually a slow tune, so it gives them a chance to talk and get to know each other." Other popular dances in the region are the Chicken Dance, Schottishes (Shotishes) and the Butterfly dance.

Brady got into the mobile business originally to work his way through college. Along with his DJ service, he owns two Music Etc. (CDs and Tapes) stores. He says that personality is the most important attribute of a good mobile DJ. He and his staff have succeeded by putting on mobile shows that are as much fun as having a live band. This is important, as in Anoka, live bands still get much of the wedding and party business. The average four hour rate is $295 to $345 depending on the time of year. Brady says his rates are slightly lower than the other larger DJ companies.

"It's a madhouse, there are parties at all the bars, and block parties in all the residential areas. We have ten shows, and on Halloween, all ten are out. Some of the parties we've played every year since we started in 1984."

By the way, if you are wondering how Anoka became "The Halloween capitol of the World", here's a little background. According to the official city brochure, "Anoka, Minnesota, as it is believed, was the first city in the US to put on a Halloween celebration to divert old-time Halloween pranks." That first celebration was organized in 1920 to get kids away from soaping windows, stealing gates, turning cattle loose and tipping over outhouses. The town's title was challenged once, by Anaheim, California. However when the matter got to the floor of the US Senate, it turned out that Anaheim's first Halloween fest was in 1923. This marks the 70th year of Anoka's Halloween festival (the event was cancelled during the war years of 1942 and 1943). Although overturned outhouses and cattle stampedes are no longer considered major urban problems, sending kids out trick-or-treating door to door is, in many areas, no longer advised. As a result, there are plenty of activities all month long, throughout the town to see to it that everyone gets their fill in "The Halloween Capitol of the World".

WHAT'sNEW?

Sound • Lighting • Karaoke

Send press releases, photos and information on your new products, services and technologies to: What's New, c/o Mobile Beat Magazine, P.O. Box 309, 533 W. Commercial Street, East Rochester, NY 14445. (FAX-716-385-3637). Photographs should be sent by first class mail or overnight courier service only. Unless requested, materials will not be returned.

DI-DI-DIGITAL DUO

Stanton says their new PMC 690 Mixer has the features most requested by today's professional Disc Jockeys. The 19" rack mountable unit has three mixing channels, but can accept up to a total of nine inputs (six line - two phono - one microphone) Special features include a newly designed multiple mode digital looping sampler, with a maximum sampling time of eight seconds, which can be assigned to any channel. The sampler can be used for a single eight second clip, two-four second samples, or four-two seconds bites. Digital delay is also standard along with a user replaceable crossfader, dual master outputs, selectable 5 band equalization, transformer switching and Aphex aural exciter™. 10 pounds.

Stanton's DSG 200 Digital Delay/Looping Sampler is designed to give DJs the ultimate in digital effects. It contains a full eight second high quality digital sampler with looping capabilities as well as a full two second digital delay. Like the PMC 690 mixer, three sampling options are provided for mutiple two or four second clips or a single eight second sample. Other features include an overload LED indicator, adjustable playback level, a "dry" in/out switch and a foot switch jack for remote sample recording. Inputs and outputs use two-1/4" jacks each. Suggested list $549 includes a 15V DC adaptor. Stanton Electronics,101 Sunnyside Bouelvard, Plainview, NY 11803 • 516-349-0235.

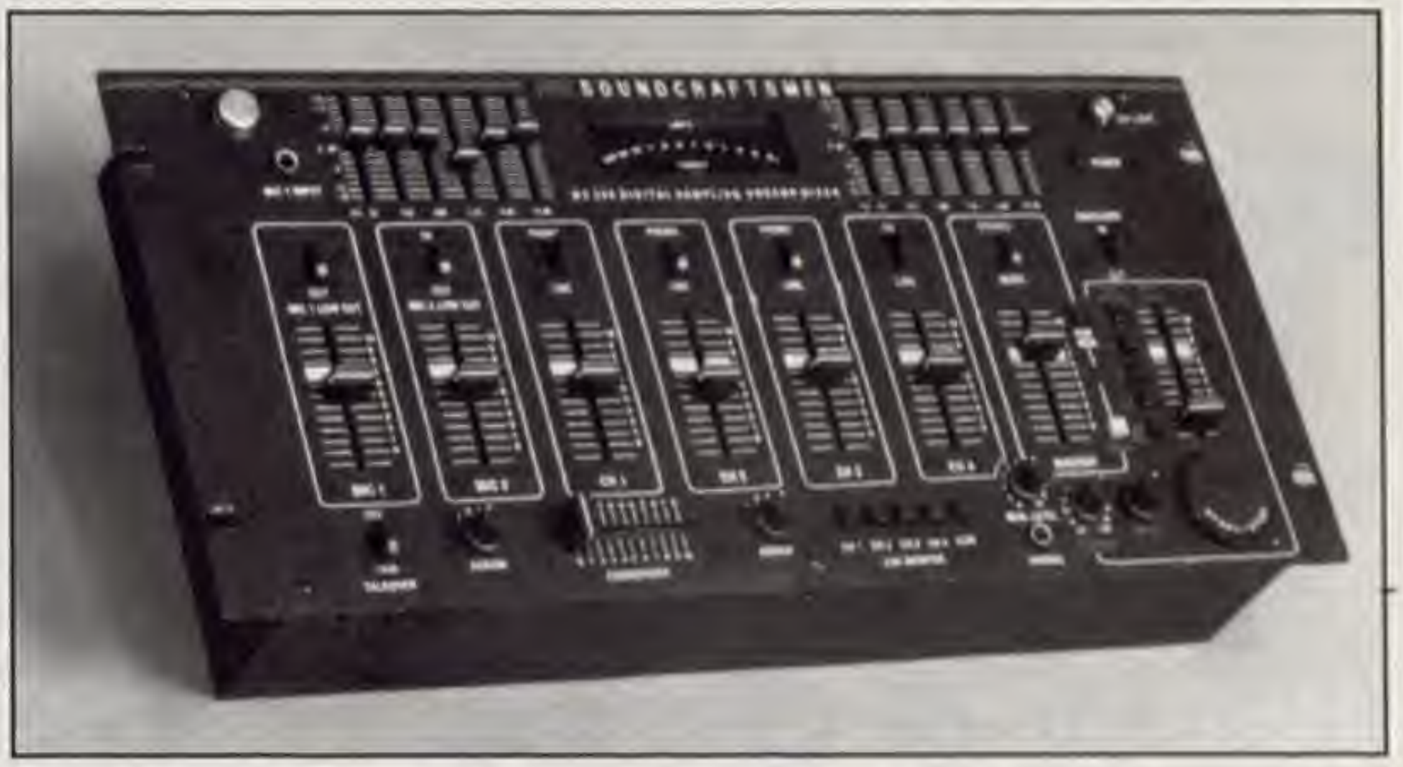
POWER TRIP

Gem Sound has introduced three new models to its line of DJ speakers. To upgrade their 1002 and 1003 two- and three-way speakers, Gem Sound is introducing the models 1502 and 1503, respectively. Each enclosure is finished in grey and black carpeting for a distinctive look on and off the dancefloor. The cabinets feature heavy-duty swivel castors, genuine Motorola super horn piezo-electric tweeters and Gem Sound high performance 15" bass drivers. The 1502 is rated at 100 watts RMS/ 200 watts peak power handling and has a suggested retail price of $219.95. The 1503 is rated at 150 watts RMS/300 watts peak power handling and has a suggested price of $249.95. For budget conscious DJs who want the performance of dual 15" woofers in a three-way speaker system, Gem Sound offers the model 2153. Recent advances in the company's manufacturing techniques have enabled them to produce this professional DJ speaker at a suggested price of $369.95. It also has castors, a carpeted cabinet and 300 watt RMS/600 watt peak power handling capability. Gem Sound Corp. 600 East 156th Street, Bronx, NY 10455 • 212-292-5972.

CHASER ON TAP

The TS-12 by Ness is a twelve channel touch panel. Two control keys, one for flash (momentary on), and one for latch (on until pushed again) are provided with each channel. The unit also features a built-in chaser to chase four additional channels (13-16) giving the user a switching and chase controller in one package. The TS-12 is designed to be used with four Ness RL-2400 switching packs, or any standard 0-10V switching pack. Ness, 111 South State Street, Hackensack, NJ 07601 • 201-646-9522.

X-TENDED SAMPLING



The MX300 from MTX Soundcraftsmen features advanced 12-bit variable rate, 16kHz digital sampling technology. It offers a full 16 seconds of recording time with a frequency bandwidth of 20Hz to 6.6kHz. The full size, rack mountable mixer accommodates three turntable, five stereo line sources, and two mics. Dual six band equalization, push-button cueing and assignable crossfader are standard. MTX Soundcraftsmen, 555 West Lamm Road, Freeport, IL 61032 • 815-232-2000.

UNDER CONTROL

Three new lighting controllers from TPR offer DJs a host of popular chase and "beat flash" effects in small packages. Pictured above (l to r) are the Westlight 501, Westlight 300 and Westlight 737. The 501 features a built-in mic with sensitivity control, speed control, and five pre-programmed patterns plus an auto pattern sequence. The 737 is similar, but has four pre-programmed patterns. Either will handle up to 500 watts p/c. The 300 is a simple, straight forward chaser with two pre-programmed patters and a 300 watt p/c capability. TPR Enterprises, 644 Fayette Ave., Mamaroneck, NY 10543 • 914-698-1141.

RACKED & READY CDP

With Lineartech's new CD-1900RM CD Player, up to 20 selections can be programmed to play in order, randomly, or repetitively. The single transport unit features flat (20Hz-20kHz) frequency response and wide dynamic range, and comes with a standard rack mounting face plate. Retail price: $329.95. Lineartech, 75 21st Street, Brooklyn, NY 11232 • 718-788-5300.

DJ FRIENDLY

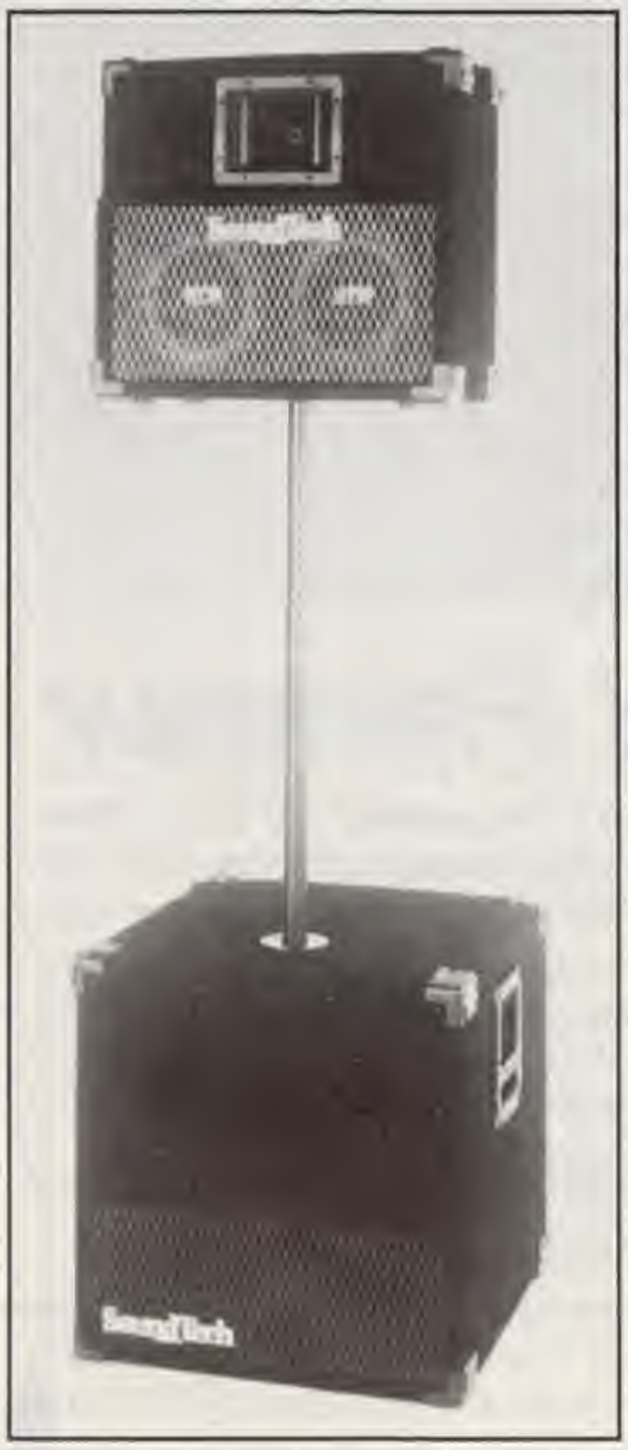
In response to requests for compact, portable mobile lighting systems, Uni-Par is introducing three DJ-Packages that consist of 4 UP-2 standard, or 8 UP-2 "DJ-short" par fixtures with lamps, color gels, tripod stand and a reusable carrying case that will fit into the backseat or trunk of any car. Prices of the systems range from $299.95 to $749.95 list. Uni-Par Lighting Corp., P.O. Box 2354, Paducah, KY 42002-2354 • 502-898-8962.

WHAT's NEW?

MEAN & GREEN

Shure Brothers has announced the introduction of its new BetaGreen line of three dynamic and two condenser microphones. Select BetaGreen models feature neodyminum magnets and superior shock isolation. All models have an on-off switch, unbreakable stand adapter, and legendary Shure ruggedness and reliability. User net prices for the dynamics range from $60 to $120. The condenser models carry a price of $220. Shure Brothers Incorporated, 222 Hartrey Avenue, Evanston, IL 60202 •1-800-25-SHURE.

SATELLITES & SUBS



According to Sound Tech, their new subwoofer/satellite speaker system is well suited to vocal and recorded media reproduction. The subwoofer is a modified version of the US18BC featuring a special design STS 18" speaker with a foam surround and special poly vinyl acetate coated cone. It will easily handle 300 watts RMS. The built-in passive crossover network splits the incoming full range signal at 120Hz, sending frequencies above this point to the pole mounted mid/high system. The mid/high system features two foam surround 8" speakers and a constant directivity horn tweeter. Frequency response of the whole system is 45Hz to 21kHz. The US1828C full range system in ideal for mobile DJ and karaoke systems offering plenty of thump and sizzle. SoundTech, 255 Corporate Woods Parkway, Vernon Hills, IL 60061 • 708-913-5511.

MB Reviews 3 "Lightweight" Amps

Technology is great, especially when it trickles down to the mobile operator who routinely sets up and tears down a sound system two or more times a week. For the DJ who works solo, continuously lugging around heavy amp cases and speakers can easily drain down the physical energy left for the actual performance. With this in mind, we decided it was time to check out power amplifiers with weights under twenty-five pounds. All three of these units rely, to some extent, on digital technology to reduce size and weight. All three have been on the market long enough to establish a favorable track record of reliability, all are very user friendly, and all are made in the US. Each, however, takes a different course in getting the job done. Total power ratings range from 1000 to 1200 Watts into an 8 ohm load, but because most DJs use a power amp to drive a single ohm speaker load on each channel, they have been listed according to their 8 ohm output.

STEWART PA-1200

1200 Watts (250 Watts per channel into 8 ohms) / 15 pounds / $1099 list.
Stewart Electronics, 11460 Sunrise Gold Circle, Suite B, Rancho Cordova, CA 95742 916-635-3011

Never before has any manufacturer of DJ gear challenged us to actually destroy their product. But when Stewart Electronics sent us a PA-1200 to evaluate, they included a note inviting us to try and blow it up. Per their suggestion, we took a pair of pliers (insulated) and shorted the speaker outputs. Each time, the amp simply shut down until the pliers were removed. It then climbed back to full power.

Why is this so impressive? Because how an amp behaves when things go wrong is, at the time, more important than how it performs when everything is textbook perfect. Mobile use is unbelievably tough on equipment, especially connectors and cables. The Stewart PA-1200 is designed to get you through any breakdown in the audio chain, and that including the amp itself. For our first test of the PA-1200, we took it straight from the box to an actual wedding reception, where it performed flawlessly for about two hours. Then, in this real life situation in front of real people, the amp suddenly shut down. It's a DJ's worst nightmare, and we had (shame) brought no back-up amp.

A very long twenty seconds later, the amp cycled back on and played loud and clean for another ten minutes, then shutting-down again. We checked and rechecked the AC power source, hook-ups and speaker cables, but no cause could be found. Then it was noticed that the amp's fan was no longer blowing air out the front of the amp. From there we deduced the amp was either overheating, or one of the thermal protection devices was overly sensitive. However, because of the PA-1200's dual mono design, which incorporates two separate and independent amplifiers (each with its own power supply and thermal protection circuitry) into a common chassis, we were able to get back up and running simply by shutting down the side that was overheating. The remaining side finished the job, sans cooling, without a problem.

Given the amount of products we run through MB's Mobile Lab, the complexity of the products, and the fact that

more BOOM less BACKACHE

many have seen little or no break-in use, an occasional defect is expected. In most cases, even a small effect can prove catastrophic. This was not the case of the PA-1200. Knowing what the outcome could have been, we saw this unfortunate event as a positive example of the PA-1200's capabilities. By the way, the problem has since been traced to a small batch of bad capacitors on the fan board, and corrected.

According to Stewart, the design of the PA-1200 centers around a Digital High Frequency Switch Mode Power Supply different from any of the other units on the market. When an amp is pushed to its limits, its ability to deliver uninhibited dynamic range is largely dependent on the power supply's recovery time (the time it takes the filter capacitor to recharge to full potential) During large current drains (sustaining or rapidly repeating high level program), an amp's power reserve can be significantly reduced, thereby diminishing the output and limiting dynamics of the program material. Stewart's Digital High Frequency Switch Mode Power Supply recharges fully 120,000 times per second (100 times faster than conventional power supplys), requiring less capacitance for filtering and storage. In layman's terms, this translates into an amp that is remarkably efficient at converting power from an AC outlet into sound on the dancefloor. In fact, Stewart claims that six 1200-PAs can be run off a single 20 Amp breaker. It also allows for the major components to be downsized, saving space, weight and cost. But, we saved the best for last. The sound is tremendous!

Inputs: Barrier strip, XLR and 1/4" connections.
Outputs: 1/4" phone jacks and 6 gauge capable 5-way binding posts.
Frequency response: 20 - 20,000 kHz
THD: Less than .1%, 20-20,000 kHz, both channels driven.
Each Stewart amplifier is backed by a five year parts and labor warranty.

Top to Bottom: Electro Force, Stewart, and Carver take different paths but end up at the same place: Potent amplifiers that weigh less than twenty-five pounds.

ELECTRO FORCE 800-SR-4

1000 Watts (275 Watts RMS per channel into 8 ohms, both channels driven) / 13 Pounds / $995 list.
Electro Force Corporation, 727 Oakstone Way, Anaheim, CA 92806
714-774-3666 or 1-800-227-4445

Although Electro Force is a relatively new name in DJ sound system amplification, the company has been building amplifiers since 1986 and has been one of the pioneers in digital amplification technology. Prior to introducing the 800-SR-4 in June of '91, the Electro Force line consisted of the 450-SR-8, (225 watts p/c into 8 ohms), and the 450-SR-2 (225 watts p/c into 2 ohms or 450 watts mono bridge mode into 4 ohms). While both models have proven reliable, Electro Force felt there was a need for more power

outout and features to meet the needs of the DJ market. With the 800-SR-4, Electro Force has created a potent package that is extremely user friendly. Weighing in at just 13 pounds, the 800-SR-4 is the lightest in the group. Measuring a scant 8.25 inches from the back of the speaker posts to the front plate, it is also the smallest.

According to Electro Force, the difference between the 800-SR-4 and comparable units is in overall efficiency. Although each of the amps in our review use highly efficient digital technology in their power supplies, Electro Force has taken it a step further. By incorporating a totally digital amplifier, the 800-SR-4 is able to obtain an operating efficiency of 90%, three times that of conventional linear amplifiers. As a result, the 800-SR-4 requires no cooling fan, further reducing weight and eliminating any accompanying fan noise.

The amp is thermally protected to guard against overheating and short circuit protected in the event of an external problem. In the event something breaks down within the unit, the power supply is instantly shut down to protect the speakers. If this occurs, a red "protect" light illuminates. Indicators are also provided for "signal' and "clip". During our "on the road" tests, the 800-SR-4 performed perfectly. Although markings on the unit show it as having an 800 watt output power, this is extremely conservative. The manufacturer states that there is a minimum of 100 watts headroom on each channel, making this effectively a 1000 watt package. Being a relatively new name in audio products, the amp's reliability may be subject to concern. The company reports, however, that no 800-SR-4s have been returned during the first eighteen months in the field.

Inputs:1/4" phone and XLR

Outputs: five way binding post for speaker hook-up.

Frequency response: 20-20,000

THD - .2%

Warranty is one year, parts and labor.

CARVER PM-1200

1200 Watts (450 Watts per channel into 8 ohms, both channels driven) / 21 pounds / $1,285 list.

Carver Corporation, 20121 - 48th Avenue West, Lynnwood, WA 98036 206-775-1202

The ins and outs. (T to B) Electro Force, Stewart, Carver

Anytime a DJ service operator sends out a new trainee on his or her first gig, the greatest fear is that they will either toast a piece a equipment or simply push everything to distortion city. Carver's PM-1200 must have been designed with DJ trainees in mind. The PM-1200 has protection circuitry to save the amp from abnormal load conditions as well as protecting the load from an abnormal amplifier. These protective measures include: Input RFI filtering, power line filtering, load protection from excessive low-frequency or DC output, protection from sustained current limiting caused by severe overdrive or abnormally low load impedances and thermal protection. A red LED on the front panel is illuminated when any of the protection circuits are activated.

To eliminate the possibility of distortion on the dancefloor, the PM-1200 features an anti-clipping circuit which can be turned on and off by a switch on the front panel. When the Clipping Eliminator is on, input signals large enough to drive the amp outputs past clipping are automatically reduced to a safe level. As a result, the amp internally rides gain over operators who run the mixer into the red and beyond. This not only saves your reputation with the client, but greatly extends the lifetime of your woofers and tweeters. Two yellow clipping LEDs display when the amplifier clips or when the clipping eliminator is activated.

The technology used in Carver's Magnetic Field Amplifiers combines a highly efficient amplification system with a highly efficient regulated power supply. Whereas conventional amplifiers require the power transformer to be energized constantly while the amp is in use, the transformers in Carver's Magnetic Field Amplifiers is only fully "on" when needed for full power output. All other times, the power transformer operates only enough to keep the main filter capacitors charged to plus or minus 125 volts. This allows a considerable reduction in the size and weight of the power transformer and accounts for the overall size and weight of the PM-1200.

Other features of the PM-1200 include a two-speed fan with "quiet" position for use in applications where acoustic noise needs to be minimized.

Inputs: Parallel connected female XLR connectors and 1/4" inch tip-ring-sleeve phone jacks.

Outputs: 5-way binding posts. Barrier strip terminals are used to link multiple amplifiers for sequenced turn-on.

Frequency response: 20-20kHz

THD: 0.1%

Carver professional amplifiers carry a three-year parts and labor warranty.

MUSIC NEWS

"BEST OFS" ARE BEST BETS FOR FALL

Coming soon to a CD rack near you are the greatest hits of Phil Spectre's "girl groups" of the sixties. The Best Of Darleen Love, The Best Of The Crystals, and The Best Of The Ronettes, were remastered by Spectre and Larry Levine, and contain rare tracks along with all the hits. Atlantic has compiled studio, live and movie tracks by the Blues Brothers to

create Definitive Collection. Tracks by Aretha Franklin ("Think") and Ray Charles ("Shake Your Tail Feather") are included. The first authorized collection of hits by The Beatles is on the way in the form of a 26-song promotional disc entitled The Best Of The Beatles (EMI/Toshiba). Other forthcoming all-hit collections include: Gloria Estefan's Greatest Hits (featuring three new tunes), Pickin' Up The Pieces - The Best of 1973-1985 by The Average White Band, The Best Of Huey Lewis - The Heart Of Rock N' Roll, Greatest Hits Vol. 1 & 2 from Randy Travis, and Rod Stewart's, The Mercury Anthology. A two-CD best of set by Ray Charles is also in the works. Entitled Uh-huh!, the set will feature all his sixties ABC-Paramount hits plus the Atlantic release "What'd I Say" (DCC Compact Classics).

Madonna's new CD, Erotica is due in Mid-October along with R.E.M.'s Automatic For The People and Very Necessary by Salt N' Pepa. Amy Grant's new collection for the holidays, entitled "Home For Christmas" will be out before Halloween. (Resources include ICE, The Monthly CD Newsletter).

HOT CD MIXES

Each Promo Only CD is a compilation of mixes previously unavailable on CD or are limited issue or for promotion only. The CDs are for use by professional DJs only. Each disc contains 70-74 minutes of the hottest new music from the Billboard Club Charts. Recent monthly issues have featured excellent extended mixes of "Jam" and "In The Closet" by Michael Jackson, "Just Another Day" from John Secada, "Keep On Walking" by Ce Ce Peniston, "The Best Things In Life Are Free", "Can You Feel The Passion" from Blue Pearl and many others. Timing and BPM are included for each track. For subscription and ordering information call Promo Only CDs at 407-240-4881.

TEARS, MEMORIES AND MORE!

Disc Jockey Traditionals #5 is a potpourri of tunes most DJs would file under "last minute life savers." Topping the list of remakes for all occasions is "96 Tears" and "The Electric Slide Groove." If your upcoming jobs include anniversaries, this CD has excellent renditions of "Happy Anniversary" and Bob Hope's theme song, "Thanks For The Memories." In the sentimental vein are "My Little One" and "Mama". A Tango version of "Hernando's Hideaway", "Dancin' in the Streets" (Cha-Cha), "Stand By Me" (Rhumba), "I Wish I Was in Dixie", "Yankee Doodle Dandy", "Take Me Out To The Ballgame" and a country two-step ("Achy Breaky Heart" instrumental) round out the collection. Quality of the remakes, both vocals and instrumentals, and the fidelity are exceptional. Available from Rock N' Mania, P.O. Box 193, Framingham, MA 01701.

NEED A VACATION?

PolyTel, in association with Club Med has released *Dreams To Remember* featuring sixteen sun-drenched raggae, socam, reggaemuffin and dancehall hits from Jamaica, Barbados, the US and the UK. The top of the list features such faves as "Kokomo" by the Beach Boys, Billy Ocean's "When the Going Gets Tough", "Tomorrow People" from Ziggy Marley and the Musical Youth recurrent "Pass The Dutchie". The real gems are some of the lesser known titles like "I've Got Dreams To Remember" by Toots Hibbert and "Funky Nassau" from Beginning O The End. All in all, a good comp to have when someone says "Play some Reggae Mon."

ETHNICALLY AUTHENTIC

Motion Images has released *The Real Complete Jewish Party Music Collection* featuring all-time bar and bat mitzvah favorites as well as top Jewish wedding and anniversary requests. Performed by David and Gila's Band, the collection includes traditional Horas and Hassidic dances such as "Simin Tov", "Mazel Tov", and "Hava Nagila." Other favorites in the set are "Mizerlu", "Pata Pata" and "The Chicken Dance." 30 songs total. CDs sell for $39.95, tapes are $29.95 ($4 S/H for either). Order from Motion Images, P.O. Box 605, Agoura Hills, CA 91376-0605, or call 818-713-8534.

PARTY ON

Three new party CDs from Bobby Morgenstein Productions (BMP) are on the way. *The Complete Latin Party CD* contains various ➧

Meregue, Mambo, Cha-Cha, Samba, Rumba, Tango, Bossa Nova, Lambada, and Calypso selections and features a Conga medley with percussion jam. *The Complete Traditional Party CD* contains over thirty party songs for weddings, bar/bat mitzvahs, and other occasions. It features four new versions of Happy Birthday, along with traditional wedding and anniversary music, including a remake of AWB's Cut The Cake. Also on the disc is a collection of traditional ethnic dances including Polish Obericks and a Hungarian Czardas, plus presentation and background music. The Complete Novelty / Grand Entrance Party Theme CD has over forty selections including fifteen grand entrance party themes such as 2001, The Olympic Theme, and circus music. There are also drum rolls, sound effects, and novelty songs. Suggestions on how to use these tracks is included, but this CD is primarily designed for the DJ to use his/her imagination to come up with creative applications. BMP, 3736 Wheatsheaf Road, Huntington Valley, PA 19006. (215) 947-6935.

CHRISTMAS/HOLIDAY RELEASES

For the last three Christmas Holidays, Steve Vaus Productions has released a volume of *The Stars Come Out For Christmas* featuring traditional holiday songs recorded by contemporary pop and country artists. This year will mark the release of *Best Of The Stars Come Out For Christmas.* The best of collection will feature the cream from volumes 1, 2 and 3, but will also support some good causes. A portion of the proceeds from sales of the CD will benefit Children's Miracle Hospitals and The Make-A-Wish Foundation. The CD will be available in mid-October for $11.95 from Steve Vaus Productions, 1-800-HIT-SONG.

In case you missed it last year, Philly Sound Works and Montana Custom Music Productions are again distributing One Hour Of Christmas Music on CD. The popular DJ collection is a remix of songs and medleys originally released on LP under the title of *Salsoul Christmas Jollies*. Available through Philly Sound Works, 203 West Sixth Avenue, Cherry Hill, NJ 08002, or call 609-662-0096.

AUTHORITY SPEAKS

Remix Service Authority is a new publication for DJs who need to stay on top of the latest from the remixers as well as insider news. Along with reviews of releases from over thirty-five remix services, RSA includes updates of who is doing what in the industry. Subscription price is $18 a year from Remix Service Authority, 7943 Paxton Ave. Tinley Park, IL 60477.

HONEYMOON WITH ELVIS

Not since Dirty Dancing has a CD been released with as many potential hits as the soundtrack from "Honeymoon In Vegas." But what makes this CD unique is that all thirteen tracks are covers of hits by "The King" covered by some of the best of today's pop and country artists. Billy Joel's updates of "All Shook Up" (which has already made it to VH1) and "Heartbreak Hotel" lead off a lineup that spotlights the talents of Amy Grant with "Love Me Tender", "Blue Hawaii" by Willie Nelson, and an instrumental version of "Hound Dog" by Jeff Beck. Rising above the others, however, are Travis Tritt's rockin' remake of "Burning Love", Bryan Ferry's (Roxy Music) rendition of "Are You Lonesome Tonight?", "Suspicious Minds" by Dwight Yoakam, and a unique arrangement of "Jailhouse Rock" featuring John Mellancamp. Aside from the final cut on the disc, "Can't Help Falling In Love" sung by (of all people) Bono), it's a terrific collection and a fine tribute to E.P.

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REMIX REPORT

by 'DJ Joe' Ragona
highlighting the best from independent remix services

Get funky fellow spinners, we've got some remixes for you this time that will keep you happenin' right through fall!

DISCOTECH

Just finishing up with their *#9* and *Classic Issue* releases, Discotech finds another fantastic 8 remixes to fire our way. Discotech 10 features "Jam" from MJ. This is a good remix! The rap is at the beginning of the version after the clean intro and neat samples of MJ's famous "ooo" are also added. Smooth multiple breaks finish the touch!

Kim Syms is back with "With Just A Little Bit" and this time she's hit the right note . . literally. The chorus and vocals are harmonically blended together in this new NRGetic club-house groove. It's unlike her earlier stuff. The chant "Just Can't Get Enough" adds depth to the entire mix.

Black Box disappointed me with "Open Your Eyes" because it takes them away from the NRG sound that made them what they are. This time, with the help of Discotech, we get a mini-medley with a few overdub edits from "Everybody, Everybody" and the familiar beat sound of "Strike It Up" in the remix of "Hold On." A new low volume chord in the background also keep it dub' and "Take it On Back" chorus will definitely catch on.

"The Best Things In Life Are Free" remix begins with the acappella intro from "What Have You Done for Me Lately", from there , a solid 32 beat intro with chords carries until Janet screams at us with her overdubs samples from "When I Think Of You." The mix itself is the best I've heard yet. It is structured well with all of the add samples placed at the right points. About 3/4 of the way into the mix, just before the mixdown, DT slaps in the rap from "What Have You Done For Me Lately" and then edited a backspin that goes into the piano solo from "When I Think Of You." FANTASTIC!

- ROADKILL

The second release from the Hot Tracks family entitled Roadkill features Euphoria's second major hit "I Like The Noise". Hot Tracks reworked this one from their original DAT and added bits and pieces from almost every record they could find handy.

"1-2-3- Acid" from Digital Boy has really been overhauled using the high speed mix, HT combined some drum loops and samples and added the track "D-Dance" after the break. They've also added additional vocals.

"The Creator" has been spruced up to command a new attitude. A layering of funky looped from Aretha Franklin and the "Theme From Shaft" among other, kick inside. Overlays of more Star Trek samples are also added to the entire creative ideas behind this six minute mix.

Roadkill #2 also features an interesting mix of Maximizer from T99. When the boys found out they couldn't really mix this one from the 12", they took the best parts from both mixes, used the Creator's

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Dance / Top 25

1. RHYTHM IS A DANCER - Snap
   ARISTA - 126 BPM
2. THE BEST THINGS IN LIFE ARE FREE -Vandross & Jackson
   A&M - 121 BPM
3. GET WITH U - Lidell Townsell
   MERCURY - 120 BPM
4. PENNIES FROM HEAVEN - Inner City
   VIRGIN - 123 BPM
5. WARM IT UP - Kris Kross
   COLUMBIA - 103 BPM
6. STROBELIGHT HONEY - Black Sheep
   MERCURY - 120 BPM
7. WISHING ON A STAR - The Cover Girls
   EPIC - 121 BPM
8. IT'S A FINE DAY - Opus III
   EASTWEST - 125 BPM
9. TOO FUNKY - George Michael
   COLUMBIA - 100 BPM
10. SET YOUR LOVING FREE - Lisa Stansfield
    ARISTA - 121 BPM
11. YOUR LOVE - Chic
    WARNER BROS. - 118 BPM
12. SUNSHINE AND ECSTACY - Tom Tom Club
    SIRE - 120 BPM
13. MY PEACE OF HEAVEN - Ten City
    ATLANTIC - 121 BPM
14. DON'T SWEAT THE TECHNIQUE - Eric B & Rakim
    MCA - 106 BPM
15. THE MUSIC'S GOT ME - Bass Bumpers
    ZYX - Various
16. TIME TO FEEL - Sound On Sound
    SIRE - 123 BPM
17. SOMETHING GOOD - Utah Saints
    EFRR - 127 BPM
18. GOOD STUFF - B-52'S
    REPRISE - 121 BPM
19. LSI (LOVE SEX INTELLIGENCE) - The Shamen
    EPIC - Various
20. I'M FALLING TOO - Clubhouse
    ATLANTIC - 122 BPM
21. JAM - Michael Jackson
    EPIC - Various
22. MOVE ME NO MOUNTAINS - Soul II Soul
    VIRGIN - 103 BPM
23. BURNING - MK
    CHARISMA - 120 BPM
24. THEY WANT EFX - Das EFX
    ATLANTIC - 100 BPM
25. KICKIN' IN THE BEAT - Pamela Hernandez
    CUTTING - 123 BPM

TOP 25 courtesy of **Streetsound**
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MB Top Traxx

Contemporary/ Rock

1. HUMPIN' AROUND - Bobby Brown / MCA
2. END OF THE ROAD - Boyz II Men / MOTOWN
3. THIS USED TO BE MY PLAYGROUND - Madonna / WARNER BROS
4. STAY - Shakespear's Sister / LONDON
5. DO I HAVE TO SAY THE WORDS - Bryan Adams / A&M
6. BABY-BABY-BABY - TLC / ARISTA
7. THE ONE - Elton John / MCA
8. GIVING HIM SOMETHING HE CAN FEEL - En Vogue /ATCO
9. JUMP AROUND - House Of Pain / TOMMY BOY
10. TAKE THIS HEART - Richard Marx / CAPITOL
11. JESUS HE KNOWS ME - Genesis / ATLANTIC
12. SOMETIMES LOVE JUST AIN'T ENOUGH - Patty Smyth / MCA
13. GIVE U HEART - Babyface / ARISTA
14. RHYTHM IS A DANCER - Snap / ARISTA
15. CONSTANT CRAVING - K.D. Lang / WARNER BROS
16. GIVE IT UP - Wilson Phillips / SBK
17. BOOT SCOOTIN' BOOGIE - Brooks & Dunn / ARISTA
18. JUMP - The Movement / ARISTA
19. ALL SHOOK UP - Billy Joel / EPIC
20. SHES'S PLAYING HARD TO GET - HI-FIVE / RCA
- ↗ PEOPLE EVERYDAY - Arrested Development / CHRYSALIS
- ↗ DIVINE THING - The Soup Dragons / MERCURY
- ↗ NOT ENOUGH TIME - INXS / ATLANTIC
- ↗ KICKIN' IT - After 7 / VIRGIN
- ↗ STROBELITE HONEY - Black Sheep / MERCURY

Country

1. BOOT SCOOTIN' BOOGIE - Brooks & Dunn / ARISTA
2. COULD'VE BEEN ME - Billy Ray Cyrus / MERCURY
3. I STILL BELIEVE IN YOU - Vince Gill / MCA
4. IN THIS LIFE - Collin Raye / EPIC
5. WARNING LABELS - Doug Stone / EPIC
6. LOVE'S GOT A HOLD ON YOU - Alan Jackson / ARISTA
7. SO MUCH LIKE MY DAD - George Strait / MCA
8. WHATCHA GONNA DO WITH A COWBOY - Chris Ledoux / LIBERTY
9. CAFE ON THE CORNER - Sawyer Brown / CURB
10. WEAR YOUR RING AROUND MY NECK - Ricky Van Shelton / COLUMBIA
- ↗ IF I DIDN'T HAVE YOU - Randy Travis / WARNER BROS.
- ↗ HELP, I'M WHITE AND I CAN'T GET DOWN - The Geezinslaws / STEP ONE

KARAOKE TOP TEN REQUESTS
(Furnished by RAC Entertainment)

1. CRAZY
2. LOVE SHACK
3. YOU'VE LOST THAT LOVIN' FEELING
4. THE DANCE
5. JAILHOUSE ROCK
6. GREATEST LOVE OF ALL
7. MACK THE KNIFE
8. TAKE THIS JOB & SHOVE IT
9. MATERIAL GIRL
10. HOKEY POKEY

MB Top Traxx is based on playlist and request reports from Mobile Beat readers. Other considerations include radio airplay and sales performance according to Billboard and other publications. To report the top songs in your area, send or fax a list of YOUR TOP TEN MOST REQUESTED SONGS to Mobile Beat anytime between 10/1 -10/16. **Fax Number: (716) 385-3637.**

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SWEET SOUL '70s (#SS705)
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drum track, and slammed it down with breaks and intros. What they got was a DJ version that won't bore the dance-floor. Also, a big thumbs up to the HT boys for their extensive hours EQing the Rave Megamix. It just flows between sections and you can hardly tell the transition points. Overlays and overdubs are prominent. A great new megamix for Rave fans.

X-MIX CLUB CLASSICS

It seems that everyone is getting their feet wet with the classics these days, but I can assure you that no one has come close to what X-Mix has done for their premier issue.

"Let The Music Play", the ultimate remix in my opinion, has this remix on top of my top ten all over again!

X-Mix has delivered a mix that contains multiple edits along with some electronic sample overdubbing to highlight the editing tricks in the entire mix. The overall structure of the tune has been changed and it is unlike ANY other remix you've ever heard!

Jellybean's 1986 smash entitled "Sidewalk Talk" features Madonna (in her early state) and a new hip house beat to fit the 90's style of dance. It is playable in the club but has a tendency to be repetitious at times. Overall, I think that the mix has done well for DJs.

Here's my favorite: believe it or not, the X-boys have transformed Taylor Dayne's '87 smash hit "Tell It To My Heart" into a 90's techno smash!!! They've used the acappella from the original, thrown out the entire bassline and added a solid techno bassline!!! The intro will throw you for a loop (no pun intended) and the restructuring will have you freaking out in your booth!

Born to Be Alive (my second favorite on the issue) begins with the acappella from "What's On Your Mind" by Information Society. Spock's famous "Pure Energy" is also sampled throughout and again the X-Crew have given us a new bassline to entice our crowd.

"White Lines" is also changed a bit with a new hip house beat and neat transforming tricks added in the overdub. The complete mix is also repettioud but has excellent entry-exit points for the master mixers.

Some other points to mention here is the X-Mix 4 issue that is released together with the X-Mix Exclusive Club Classics: This issue is very underground on side A and slams into Hip Hop on the flipside. "Rhythm is A Dancer" was done with the 'Tees Choice Mix' and has "Club Lonely" samples overdubed to increase the mix potential. Lidell Townsell's second top ten "Get With You" was simply restructured moving some parts around and adding some C &C samples. Pamela Hernandez "Kickin' the Beat" you can do without.

"The Hitman" is a really good remix. It features a long intro and additonal melodies overdubbed. I would give this issue a six out of ten this time around because there was really not to much to remix. Thanks for keepin' it tuned to the Remix Report!

MEDLEY MANIA!

The ultimate mix for medley lovers is now available on Party Mix, a hard-to-find import including many of the medleys DJs have sought out over the years, including The Grease Megamix, Swing The Mood (Jive Bunny), Tight Fit's Back To The Sixties and Stars On 45's well known Beatle Medley. Newer mixes feature the hits of Black Box, Snap, Technotronic and Kylie Minogue. These twelve medleys encompassing 102 titles are available from Musically Yours, 64 Sunnybrook Circle, Highland, NY 12528 (914) 691-9137

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Remember the "Night From Hell"?

EVERY DJ / KARAOKE HOST / MOBILE ENTERTAINER HAS HAD AT LEAST ONE BOOKING THAT WENT TOTALLY AWRY. POSSIBLY SOMETHING HAPPENED TO A GUEST OR TO THE GUEST OF HONOR. MAYBE YOU YOURSELF WERE THE SUBJECT OF A TOTALLY HUMILIATING SITUATION. WHATEVER IT WAS, WE WOULD LIKE TO HEAR ABOUT IT! THE SHORTER AND MORE SHOCKING, THE BETTER, AND YOU DON'T HAVE TO BE A GREAT WRITER, WE TAKE LITERARY LIBERTIES WITH ALMOST EVERY STORY WE PRINT! SEND YOUR DJ HORROR STORIES TO HORROR STORIES, C/O MOBILE BEAT, BOX 309, EAST ROCHESTER, NY 14445. OR FAX 716-385-3637. AND NOW TO OUR HORROR STORY FILE FOR THIS ISSUE'S EPISODE, ENTITLED "DJ'S CAREER COMES TO A NEAR PHOTO FINISH" INSPIRED BY ANDY HOY OF A&M AUDIO, ST. MARY'S, PA.

Picture it. An evening wedding reception at an exclusive country club in St. Mary's, PA. The guests were dressed for Marlon Brando's funeral. It was a sit down meal with open bar, the works. These people had bucks!

Throughout my performance three of the male bridal party attendants continued to request an announcement for an unplanned pool party outside the reception hall.

Finally, after much thought that nobody would participate in such silliness, I, the DJ, satisfied the three attendants by announcing "HEY!!! POOL PARTY OUTSIDE." Somehow, the three attendants edged close to 75% of the guests to the poolside and into the pool. By now I'm feeling like pretty much of a meathead and am waiting to be told so. Face it, when you're the DJ in charge and most of the crowd is participating in the TUXEDO OLYMPICS in the swimming pool and it's your fault stressful times are just around the corner.

Meanwhile, the photographer thought this was all really funny and decided he would catch some of the action for the album. After a few minutes of poolside shooting, one of the revelers threw him in the water, camera and all! At this point he became enraged and realized he had destroyed three rolls of film shot earlier in the day, and I'm sure the camera wasn't in real good shape. Well, you can imagine the chaos that led to. To top it off, he blamed me for inciting the incident and filed a claim for damages against me. A month later, luckily, the judge threw the case out of court but I certainly learned a big lesson in crowd control!

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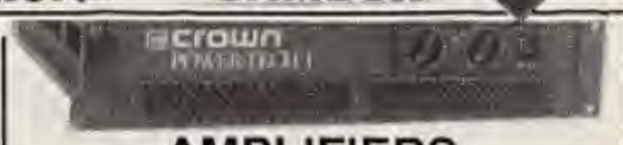

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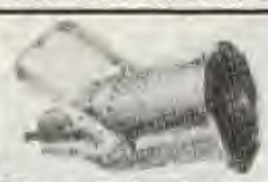

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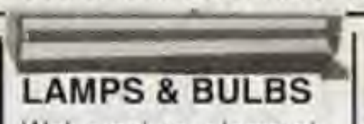

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NEW INNOVATIONS IN DJ/PRO LIGHTING KEEP WOW FACTORS ON THE RISE!

By Robert A. Lindquist

Lighting does more than just create excitement on the dancefloor. It makes every job more memorable to all who attend. A few short years ago, any MDJ who wanted a class lighting show, had little to work with, and usually ended up brewing something up at home. No more. Lighting systems and effects are now available that can take a beating on the road and still put on a show that can rival some clubs. Again this year, MB invited the top mobile lighting manufacturers (and distributors) to send us their best for actual on location testing. For purpose of comparison against other products in the lighting universe, each product reviewed was rated subjectively from 1 to 5 (average to exceptional) in the following catagories:

1. **Mobility** (Roadability, reliability and on road maintenance)
2. **Beams** (Sharpness, Clarity)
3. **Color** (Vibrance)
4. **Action** (beam movement or chase)
5. **Wow Factor** (effect on dancefloor).

LIGHTING SYSTEMS

ACL 24 Lighting System

Colorado Sound and Light has designed a mobile lightshow that is quick and easy to set up (under ten minutes), well protected during transport, and spectacular to behold. For the ACL 24 Mobile DJ Light Systems, CSL's engineers chose automotive/aircraft lamps designed to take heavy abuse. These lamps put out a bright, well defined white beam, and can take a licking in DJ applications. To cover virtually any dance floor, twenty-four lamps are mounted into the two sides of a carpeted clamshell case. The mounts allow the lamps to be aimed in any forward direction, and also act to absorb shock in transit. A CSL LD 8 load driver supplies a total of 2400 watts to each of the ACL 24's lighting banks and up to eight lighting effects. Power is distributed via four AC wiring cables with locking 8-pin connectors.

In charge of the system is an ETA MAD 1002 Light Controller. This rackmount unit provides flash keyboard, latching keys and 16 chase programs and can be easily connected to sync with the audio. CSL retrofits each controller with a dimmer to vary the intensity of the main banks. Four effects switches give the operator the ability to turn effects, two at a time, on and off at will.

The ACL 24 is available with 30 watt or 50 watt lamps. The 30 watt system uses lamps typically found on emergency vehicles while the 50 watt lamps are commonly used on aircraft landing gear. The 30 watt version produces a well-defined, tight beam with accentuated color, which makes it a great choice for lighting dancefloors in small to medium halls and clubs. The 50 watt ACL 24 system is brighter, but the beams are a bit less defined and the color is slightly less pronounced. Where a typical wedding DJ would find the 30 watt system quite adequate, mobiles who specialize in larger affairs, such as high school dances, may prefer the 50 watt rig. The basic 30 watt system which includes 24 red, blue and amber lamps with case, special effects mounts, two ultimate supports tri-pods, all cables, the load driver and the ETA MAD 1002 retails for $2,000. The 50 watt version is $2,100 with pre-colored lamps, or $2,350 with gels and gel frames. Colorado Sound and Light, 7301 N. Broadway, Denver, CO 80221 303-429-0418. Mobility=5 • Beams=4 • Color=3 • Action=4 • Wow Factor=4

ACL-24 from Colorado Sound & Light

Lightcraft SL-460

In fall of 1988 Lightcraft introduced the Mobile SL 460 - since then they have become the leader is Mobile DJ Lighting control systems in the US, with tens of thousands of Mobile 460s providing the dancefloor lighting for mobile gigs every weekend. The SL 460 is based on the concept that before a mobile disc jockey buys any special effects or beamers, he or she first needs a compact, inexpensive, easy to use basic dance floor lighting system. The Mobile 460 is not only a perfect starter lighting system, but because of its many "modular"

options, it can be expanded as a DJ's service grows.

As a complete "set and forget" system, the Mobile 460 includes an all aluminum eleven foot stand, four PAR38 fixtures with lamps and gels, and a Mobile 460 pak ($499 list). The heart of the system is the Mobile 460 pak which requires no controller or audio connection for operation. Simply mount the 460 pak to the stand, plug in the PAR cans (or pin spots) and, with its internal mic, it will automatically chase to the beat through sixteen patterns. An extra cost remote control footswitch allows you the option of turning the lamps "all on", "all off" (black out) or "chase" with the tap of a toe. This feature is especially popular with Karaoke MCs who want all four lights on while they introduce a singer and then have the lights chase to beat while each singer performs.

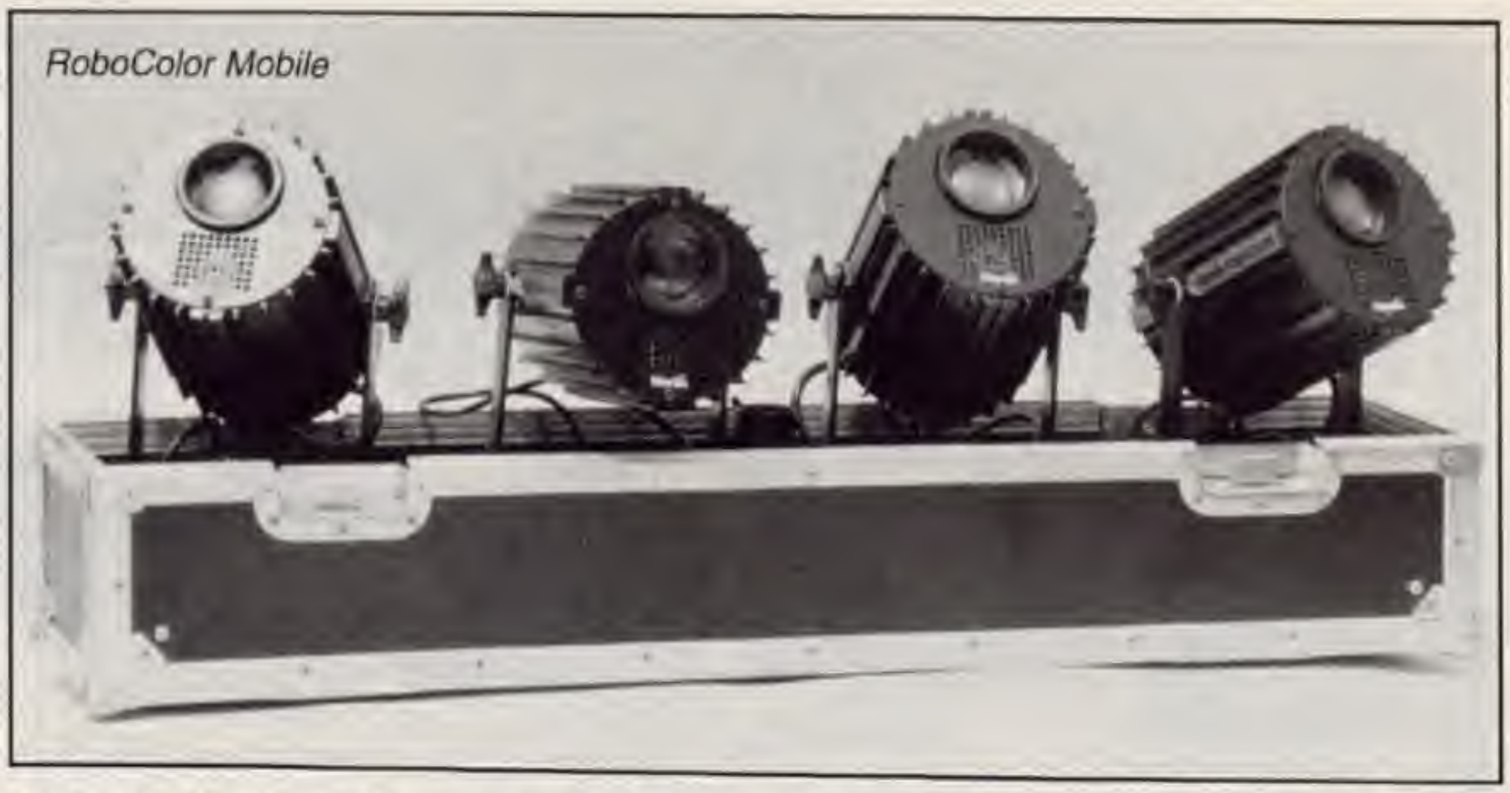
If you have effects, add a Lightcraft 410 mobile expander with relay pak ($370 list) and you'll be able to control up to eight

Lightcraft 460

effects right from your set-up. As your light show grows, simply add additional controllers and power paks to handle your needs. Other controllers in the Mobile 410 series provide for dimming, effects auto-chase, switching off and on motorized effects. The controllers connect directly to 460 Relay or Dimmer paks, so a single wire is all that runs between the controller and your effects tree. All in all, the Lightcraft's Mobile 460 series is an inexpensive, highly versatile way to add color and excitement to your show now, yet be able to grow with your plans for the future. Lightcraft, P.O. Box 1670, Center Harbor, NH 03226 603-253-7217. Mobility=3 • Beams=N/A • Color=4 • Action=3 • Wow Factor=4

Martin RoboColor Mobile

Building a portable lightshow into a custom flightcase is an intelligent way to reduce damage caused by moving equipment from place to place. As a result, Martin's RoboColor Mobile gets a top score for mobility in that it comes totally self-contained in its own roadcase. Simply remove the lid, set it on a pole and plug it in. More importantly, however, is the sheer excitement the unit generates on the dance floor. Inside each of its four compact aluminum casings are 250 watts of power. In addition, a super fast color changer can instantly switch between four dichroic colors (red, blue, green, yellow) plus white and black out. Eight built-in gobos vary the shapes of the beams. Intelligence is supplied by a RoboColor sound-activated servo controller unit built into the case. When the music starts, the beams begin changing color and shape, precisely to the beat. Add a little fog



RoboColor Mobile

and the effect is intense cones of light washing the dance floor. Each of the four lighting heads is fan cooled. Lamp changes are slightly complicated by the need to remove four small thumb bolts which are easy to drop into the unit. The unit's controller has its own mic, with an XLR connector for a separate audio input. Total cost (list) is $1,995. The Danish made RoboColor has a one year warranty. It is available in the US through Tracoman Inc., South Florida Industrial Park, 3015 Greene Street, Hollywood FL, 33020 305-927-3005. Mobility=5 • Beams=5• Color=5 • Action=3 • Wow Factor=5

EFFECTS

Ness Micro Flower

Ness Micro Flower

Since the birth of beamers, flower effects have remained one of the most popular projector lighting effects. Generically speaking, flowers spray narrow white, or multi-colored beams of light out from the fixture. On a fogged dance floor, the beams create the illusion of looking through a tunnel that never ends. What sets each unit apart is how well it produces the effect. A good flower will project beams that can cut through the smoke without dimming or losing color. It's also important that beams cover a broad area so that little of the dancefloor is in the dark. The Ness Micro Flower excels on both counts. The green, orange, red, purple, yellow and white beams are bright and well defined. To enhance the effect, a built-in mic triggers right and left rotation of the beams. The unit is small and light, yet very well-built. The unit lacks a sensitivity control, but has a keen ear for bass and puts on a great show even without it. As an all-occasion effect, The Micro Flower is terrific. It is fan cooled, and changing the lamp is a breeze. Competitively priced at $196 (list), the Micro Flower is a good choice for DJs just adding beam effects to their light shows. Ness, 111 South State Street, Hackensack, NJ 07601 201-646-9522. Mobility= 5 • Beams=4 • Color=3 • Action=3 • Wow Factor=4+

American DJ Illuminator

Mobiles who have got to have the best and brightest lightshow in town will find this high-tech effect essential. Although the unit looks a little awkward to transport and mount, it's not. Weighing only 25 pounds, the unit can be truss-hung or set on a solid, flat surface. Touted as a semi-intelligent lighting effect, The Illuminator produces a single broad ray which sweeps the crowds while constantly changing shape and colors. Gobos provide beams in the shape of stars and circles and dichroics add the color. Colors cycle automatically from blue to green, white and red producing a total of sixty combinations. Dichroic filters give each color a richness and dimension beyond gels or conventional color lenses. This unit's hottest color is red, without a doubt one of the brightest and richest reds to ever scan a dancefloor. The Illuminator is well constructed, with a specially designed mount that protects the mirror in transit. This is important as, like most effects, the mirror is glass. With a 1000 watt FEL lamp, the

American DJ Illuminator

Illuminator is not an effect you would use at a quaint wedding. On the other hand, bring it to your next high school dance and you are sure to drive 'em nuts. Use all the smoke you want, it cuts right through. Obviously, 1000 watts produces enough heat to warm a small New England village, so to keep it from burning down the house, dual high-power fans are standard issue. List price is $1,295. American DJ Supply, 5051 E. Slauson Avenue, Los Angeles, CA 213-773-3333. Mobility=2 • Beams=5+ • Color=4 • Action=3 • Wow Factor=5

Show*Pro Hip Hop

*Show*Pro Hip Hop*

Tired of multi-beam effects that go roundy round? Test Hip Hop! With two high powered projector lamps set inside rotating cylinders of lenses, Hip Hop shoots out endless bursts of beams rich in dichroic colors. The beams vary in size from thin "lasers" to wide ribbons. The menu of colors includes hot pink, white and fluorescent yellow highlighted by a silvery blue and green to add a unique contrast. Movement is triggered by an on-board mic. The effect on the dance floor is precise strands of colors, frantically sweeping and flashing from ceiling to floor. The color combinations appearing endless. Also, due to the way Hip Hop is designed, the bright beams of light never project straight forward minimizing complaints from customers who threaten to sue because they were blinded by your light. The unit is light, well built and easily transportable. Bulb changing requires no tools but a practice run is advised as the lamps must be carefully positioned. Fan cooling is provided. List price is $639. Show*Pro, 111 South State Street, Hackensack, NJ 07601 201-646-9522. Mobility=3 • Beams=3 • Color=4 • Action=3+ • Wow Factor=5

American DJ Dicro-Star

Out of the box, this effect resembles a basic "Derby", but plug it in, fog the room and get ready for a real surprise. The Dicro-Star is a sharp departure from beamers that whirl and twirl. Fired by two 400 watt EVD lamps, Dicro-Star projects a fan of thin colored ribbons that sweep from floor to ceiling. What gives this unit a personality all its own is the coloration of the beams. As the

American DJ Dicro-Star

rays sweep up and down, the beams pass through pairs of dichroic filters. As a result, the beams change colors in pairs. Instead of the usual prismatic display, the Dicro-Star beams shoot out in either contrasting, or complimentary color. Combinations of green and orange, yellow and blue, chartreuse and pink, purple and orange, and yellow and aqua were most prevalent and stunning. The unit has a sensitivity adjustment and is fan-cooled. This is an excellent effect, but at thirty-five pounds, it might actually be more at home in a permanent situation than on the road. List price is $1,249. American DJ Supply, 5051 E. Slauson Avenue, Los Angeles, CA 213-773-3333. Mobility=2 • Beams=4 • Color=5+ • Action=4 • Wow Factor=4+

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3. "My Son" (instrumental)
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5. *"For She's A Jolly Good Lady"
6. *"Star Spangled Banner"
7. *"O, Canada"
8. *"Anthem of Israel"
9. *"Anthem of Ireland"
10. *"Anthem of France"
11. "Winchester Cathedral"
12. "Maria Elena"
13. "A Whiter Shade of Pale"
14. "When You Wish Upon A Star" (Waltz to Disney)

BONUS TRACK

15. "The Rush Limbaugh Moment"* (A Tribute to the Great One) (Ditto from Rock 'n Mania)

$14.99 each plus $2.00 shipping and handling. (Money Orders, Visa or MasterCard only).

KLS Wild Star

KLS / Abstract Wild Star

This exciting new variation of the popular "flower" is made in Great Britain by Abstract. Using a FCR 12 Volt, 100 watt halogen lamp, dichroics, two motors and mirror, Wild Star creates a spray of bright multi-colored dichroic rays that not only spin to the beat, but bounce across the dance floor to the beat as well. Unlike units which project in a single direction, WildStar sweeps back and forth across 180 degrees. Lightweight and measuring less than 18 inches in total length, the unit is a cinch to mount on a tree or set on a table. There is no sensitivity adjustment, but it appeared none was required. The built-in microphone responded well to bass and responded quickly. The exposed glass mirror is well protected by a plastic edge and set into the unit so that breakage would require extreme carelessness. Overall, this is a high quality effect with excellent motion and color. List price is $648. KLS Electronics USA, 27501 Schoolcraft Road, Livonia, MI 48150. 313-425-2103. And KLS Electronics Group, 1707 Sismet Road, Unit #12, Mississauga, ON L4W 2K8. 416-238-8244. Mobility=4 • Beams=4 • Color=4 • Action=5 • Wow Factor=4+

Meteor Blazer

Typical of other Meteor products we've reported on in the past, the Blazer illustrates this manufacturers ability to create totally stunning effects based on simplicity and efficiency. The out-of-the box first impression is that the effect is too large, heavy and fragile to be mobile. But this impression changes quickly. Although the unit is almost forty inches long, it weighs only twenty-four pounds, every ounce used in creating one of the most stunning effects we've ever reviewed.

The Blazer focuses the light from two opposing ENH 250 watt lamps on two center mounted dichroic filter "prisms". The dichroic filters used are custom specified, made to military standards and will never fade. Unlike other effects that use a similar arrangement, The Blazer's prisms rotate totally independent of each other. As a result, the beams may race together in one direction, or oppose each other. The lenses are angled so that the beams cover are large vertical, as well as, horizontal area. The beams are razor sharp, and move to the beat via an on-board mic and sensitivity control. The range of colors included pink, purple, white, red, orange, two or three shades of green and at least five shade of blue. The unit is fan-cooled at both ends and features easy lamp access from removable front panels. With a one year warranty and a list price of $995, the Blazer earned the highest "wow factor" in this review. It is, however, not without a few shortcomings. Improvements we would like to see is the addition of a sliding door that would protect the fragile dichroic filters in transport, and a base to facilitate mounting atop a stand. Meteor, 8000 Madison Pike, Madison, AL 35758. 205-461-8000. Mobility=3 • Beams=5+• Color=5 • Action=5+ • Wow Factor=5+

Meteor Blazer

UNEQUALLED PORTABILITY!

Meta-Lite® System 8500 Mobile Light Trees

Ultra-Mobile Lighting Packaged With The Hottest Effects!

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MOBILE 1

THE NEW MOBILE 1 IS A VERSATILE 4 CHANNEL CHASER THAT CAN BE TREE OR CONSOLE MOUNTED. IT IS MADE ENTIRELY IN THE USA AND IS WARRANTED FOR ONE YEAR OR 20,000 MILES.

Features include:

- 16 Patterns
- Individually fused grounded outlets
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- Also available with 3 channel patterns
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TPR ENTERPRISES , LTD

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914-698-1141 Fax: 914-698-9419

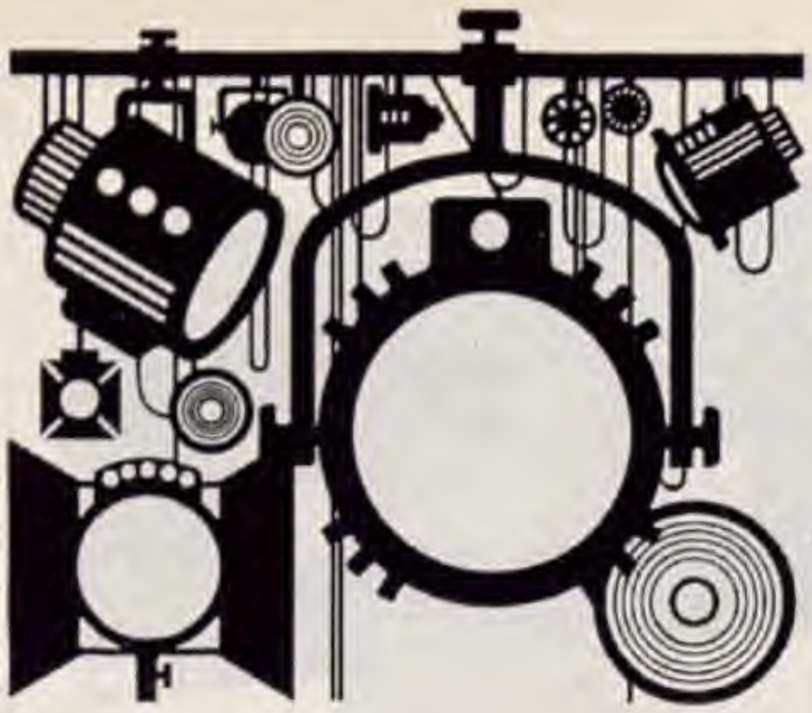
New Weapon in DJ's Theatrical Arsenal

For DJs looking beyond lighting, Theatre Effects offers a line of special effects called AEROTECHNICS™. AEROTECHNICS™ is a method of launching confetti, streamers, feathers, glitter, and more by using safe, compressed air and carbon dioxide gas.

We road tested one of these products, the STAGE MORTAR™ (MSR $250 including 3-shot starter kit). No electricity is required as the propellant is a disposable 16 gram CO2 cartridge. The mortar itself loads and operates on the same principal as a civil war cannon, but instead of cannonballs, the ammunition we were provided with included confetti, "Aerofetti" (1-2" confetti squares and circles), mylarfetti, mylar chips, and streamers. Snow confetti is also available. All the material is 100% biodegradable and non-chemically treated (except the mylar).

Since each "shot" uses about ten dollars in materials, it is essential to read the instructions carefully, you can't afford a dud. We didn't get it right until the third time, and although the instructions were very clear, a video would have been better.

It is important to determine the desired effect and the proper environment before just randomly shooting mylar chips and confetti into a crowd. If you wish to simulate Times Square at midnight on New Years Eve that's possible, but in places where management might not find additional cleanup their idea of fun, you might limit your launches to more manageable items like streamers. Then again, the manufacturer states any light object can be used, so be creative. Shower the crowd with your business cards, discount coupons, drink certificates, or lucky numbers for a door prize. For the ultimate in recyclable items, fire off a load of lottery tickets or dollar bills! Theatre Effects, 642 Frederick Street, Hagerstown, MD 21740 301-791-7646



Mobile Beat's

1992 DJ/Pro

Manufacturers/Distributors

AMERICAN DJ SUPPLY
5051 E. SLAUSON AVE.
LOS ANGELES, CA 90040
(213) 773-3333 - 90 DAYS

CANTEK-METATRON CORP.
19 WEST WATER STREET
CANONSBURG, PA 15317
(412) 745-6760 - 90 DAYS

COLORADO SND N' LIGHT, INC.
7301 N BROADWAY
DENVER, CO 80221
(303) 429-9111 - 2 YEARS

DIVERSITRONICS, INC.
231 WRIGHTWOOD
ELMHURST, IL 60126
(708) 833-4495 - 1 YEAR

ETA LIGHTING SYSTEMS
1716 ENTERPRISE PKWY.
TWINSBURG, OH 44087
(216) 425-3388 - 1 YEAR LTD.

KLS ELECTRONICS
27501 SCHOOLCRAFT ROAD
LIVONIA, MI 48150
(313) 425-6620 - 1 YEAR

LIGHTCRAFT
P. O. BOX 1670
CENTER HARBOR, NH 03226
(603) 253-7217

MBT LIGHTING AND SOUND
P.O. BOX 30819
CHARLESTON, SC 29417
(803) 763-9083 - 90 DAYS

METEOR LIGHT AND SOUND
8000 MADISON PIKE
MADISON, AL 35758
(205) 461-8000 - 90 DAYS

NESS
111 SOUTH STATE STREET
HACKENSACK, NJ 07601
(201) 646-9522 - 90 DAYS

NOUVEAU
300 FARMINGDALE RD
FARMINGDALE, NY 11735
(516) 293-0075

OMNISISTEM
4848 SOUTH 288TH
AUBURN, WA 98001
(206) 839-5877 - 1 YEAR

OPTEC
111 SOUTH STATE STREET
HACKENSACK, NJ 07601
(201) 646-1328 - 180 DAYS

PEAVEY ELECTRONICS
711 A ST.
MERIDIAN, MS 39302-2898
(601) 483-5365 - 1 YEAR

ROSCO LABORATORIES
36 BUSH AVENUE
PORT CHESTER, NY 10573
(914) 937-1300

SALVIN
10 FIRST ST.
SAUGERTIES, NY
(914) 246-1454 1 YEAR

SHOW PRO
111 SOUTH STATE STREET
HACKENSACK, NJ 07601
(201) 646-9522 - 90 DAYS

SLD LIGHTING
318 WEST 47TH STREET
NEW YORK, NY
(212) 245-4155

THEATRE EFFECTS, INC.
642 FREDERICK STREET
HAGERSTOWN, MD 21740
(301) 791-7646 - 90 DAYS

TPR ENTERPRISES, LTD.
644 FAYETTE AVENUE
MAMARONECK, NY 10543
(914) 698-1141 - 90 DAYS

TRACOMAN
3015 GREENE STREET
HOLLYWOOD, FL 33020
(305) 929-6405 - 1 YEAR

TRI-LITE
1335 W. RANDOLPH STREET
CHICAGO, IL 60607
(312) 226-7778 - 2 MONTHS

UNI-PAR LIGHTING CORP.
P. O. BOX 2354
PADUCAH, KY 42002-2354
(502) 898-8962 - LIFE

VISUAL EFFECTS, INC.
3639 DYRE AVENUE
BRONX, NY 10466
(718) 324-0011- 90 DAYS

CONTROLLERS/DIMMERS

AMERICAN DJ SUPPLY, INC.

CC-3500 - 4 channel, 600W p/c, 16 chase patterns, audio chase, full-on, zero-crossing. $199

SC-F System - 8 channel, low voltage switch system with optional flash panel. $210

COLORADO SOUND N' LIGHT, INC.

DIM-4 - 4-channel dimmer card that can be added to most controllers. Includs soft-start dimming, both positive and negative switching inputs and outputs to allow equipment matching of all types. With power supply. $199

4400 - 4-channel light controller. Complete program assignment at any time and programmable chase functions. Soft-start dimming, selectable audio frequency and auto run program 10 count. 1 3/4" H x 19" W. $750

LITECO - 4-channel light controller for MDJ and small club use. Model 4 has standard chase patterns: single, double, and triple chases, along with full on, flash, and blackout $199. Model 4+4 includes 4 AC accessory switching outlets. $249.

DIVERSITRONICS, INC.

MLS-8M - 8 channel programmable touch panel controller featuring 8 pre-programmed chases, 8 programmable chases, 8 programmable scenes, flash, latch, and 12 chase effects. 0-10V. $1190

ETA LIGHTING SYSTEMS

MAD1000 - 4 channel (1200W) sound-activated chase lighting controller, sensitivity adjustable, portable, self-contained mic. $150

MAD1001- 4 channel (1200W) chase powerbar light controller, sensitivity adjustable, sound activated chase, self-contained and ready to mount. $220

MAD1001-16 - 4 channel (2400W) 16 pre-programmed chase powerbar light controller, audio/manually triggered, expandable. $350

MAD1001-16R - Rack mountable remote control for MAD1001-16, standard 19" rack mount, allows selection of chase, blackout, spot and chase speed. $200

MAD1002 - 8 channel rack mountable (4 lighting and 4 effects) controller with 16 pre-programmed chase sequences, speed adjustable, audio sync. $450

MC8CA - 8 channel microprocessor memory console controller (for dimming and chasing), and 4 auxiliary effects channels. User programmable for 4 scenes and 4 20-step chase patterns, or manual operation, 4 independent effects channels for on/off switching. $600

MC8RA - Standard 19" rack mountable 8 channel microprocessor controller (dimming and chasing), and 4 effects channels. User programmable for 4 scenes and 4 20-step chase patterns, or manual operation, 4 independent effects channels for on/off switching. $600

MD410U - 4 channel 2400W or 4000W multiplex dimmer power packs for use with microprocessor light controllers. Channel output circuit breakers, toroidal choke filtering, dual U-ground outlets per channel, tripod or truss mountable. $490-$600

LIGHTCRAFT

Mobile 460 Pak - A 4x600W lighting pak with a built-in mic and sound activated chase circuit. Offers 16 chase patterns, resistive or inductive loads and has remote black out and all on capabilities. $199

410 Mobile Expander - A low voltage controller that controls all the Mobile 460 functions plus has 8 channels of switching for special/motorized effects. $129

411 Effects Controller - A low voltage controller for controlling 8 channels of special/motorized effects. Unit features a slow chase circuit on 4 channels for chasing/sequencing effects. Also used as an expansion unit for 4400/8200 controllers. $1299

412 Mini Control Center - A low voltage controller that offers a 4 channel chase circuit for dance lighting plus 8 channels of switching for special/motorized effects. The chase offers 16 patterns, built-in mic and manual and audio speed controls. $199

413 Dimming Controller - A low voltage controller that offers a dimmable 4 channel chase circuit for dance lighting plus 4 channels of switching for special/motorized effects. Also used to expand 4400/8200 controllers. $199

4400 Control Center - A low voltage controller that offers a 4 channel dimmable chase output, 16 chase patterns with pattern hold, manual or audio activated with an internal mic, black out, all on and all flash functions, 4 channel effects section expandable to 12 channels with 411 and 413 controllers. $299

4402 Pro Control Center - A low voltage controller that offers a two zone output with 4 channels non-dim and 4 channels dimmable chase circuits. Unit offers 16 chase patterns with pattern hold, manual or audio activated with 1/4" line input, black out, all on and all flash functions, 4 channel effects section expandable to 12 channels with 411 or 413 controllers. $349

4404 Zone Controller - A low voltage controller that offers 4 Zone chase outputs. Zones 1 and 2 non-dim and Zones 3 and 4 are dimmable. Unit offers 16 chase patterns with pattern hold, manual or audio activated with 1/4" line in, black out and all flash functions and add/solo function for all zones. $399

8200 Stage Controller - A low voltage controller that offers 8 channels of dimming with a master fader. Unit offers an audio chase (line input) for channels 1-4 and 5-8, add/solo circuitry and expandable patch output for special effects control using 411 and 413 controllers.

Lighting Directory

METEOR LIGHT AND SOUND
Infinity Controller - Programmable lighting controller. 16 channels @ 1000w p/c. Dual, independent 4-channel chase zones, eight 1-channel zones. Telephone cable connection. Touch pad operation. Expandable to 64 channels. $890

NESS
TS-12- 12 Channel Touch Panel designed to work with NESS RL-2400 switching Paks. Built-in effects chase.*
NS-2400 - 4 channel. 16 pattern chase controller with 16 preset patterns, music synchronization and auto/manual manipulation.*
SP-40 - A 12 way switch/push on controller with 2 phases with maximum of 10 amp p/c. maximum power of controller 4600W.*
RL-737 - 4 channel controller with sound sensitivity. Features: all on, chase and flash.*
DJ-2400 - Digitally programmed 4 channel lighting pack that requires one controller or audio connections, 16 pre-programs, rope light connector, four 600W.*
CL-2400 - 4 channel of chase, 16 patterns manually or sound activated, four channels or effects, add/solo circuitry, dimmable.*

TPR ENTERPRISES, LTD.
W300 - 2 pre-programmed patterns, chase mode selector switch, 300W p/c, rope chaser. $47
W501 - Rope chaser, 5 pre-programmed patterns, audio sensitivity control, built in mic, 500W p/c, monitor lamp. $115 *W737* - 4 pre-programmed patterns, all other features of 501 controller. $76
M1 - 4 channel light chaser, monitor lamp for each channel, audio sensitivity control, pattern selector switch, 600W p/c, rope light connector, auto sequence. $244
WEST-4 - 4 channel light chaser, monitor lamp for each channel, pattern selector switch, 100w p/c, 19" standard rack mount, all-on outputs, power expansion capability. $310
WAX4 - 4 channel zoning chaser, xyz chase patterns, 120W p/c audio chase, 16 pre-programmed patterns, fused options, 19" standard rack mount. $663
WSP-6 - 6 illuminated 10,000 cycle switches, main fuse, 15 amps, PBU outlet panel, heavy duty power cord, every channel fused at 6 amps. $105
BX35R - Can control multiple BX35 strobe heads, variable rate control, single flash button, input and output packs for daisy chaining, power switch. $76
TRAN120/TRAN300 - 120 lamp transformer, 300 lamp transformer. $25-$57

TRACOMAN
2208 Controller - Fully equipped professional controller. Controls 8 Roboscan projectors, 8 Robozap, 32 Robocolor or 8 Martin dimmer controllers or any combination of these. Up to 111 scenes can be programmed. $1575
Stage Controller - Small size, low weight lighting controller. Controls up to 8 units. Pan, tilt, color, gobo, shutter, iris, focus functions are all programmable. $1895

EFFECTS (BEAMERS / PROJECTORS)

AMERICAN DJ SUPPLY, INC.
KAOS - Dual mirror x/y multi-color effect. Rotates variable speed and audio movement x/y. 2 x 250 W EHJ lamps. Built in mic. $1299
Pulsator - Projector effect, changes color and moves side to side to the music via internal microphone. Dichroic colors. 100W EFP lamp. $699
S-91 - Ministrobe, 15W variable speed, ultra-bright mini strobe. $44.95
HyperMoon - Multi-color changing moon effect. Built in mic, dichroics, 250W EHJ lamp. $899
Diamond - Dichroic color mini-moonflower effect. Built in mic, 300W. $269
DicroStar - Dichroic color multi-beam moving effect. Built in mic, 2 x 400W EUD. $999
Mushroom - 15 lens, 30 beam sound active effect. Built in mic, 2 x 300W, multi-color. $499

COLORADO SOUND N' LIGHT, INC.
Superbrite SPIN 150 - HI-Speed 3-Light Spinner with 28-volt, 50W aircraft lamps. Gel frame and colors gel included. Available in 25, 45, 75 RPM motors. Made in the USA. $199

KLS ELECTRONICS
Rave - Multi-color round beams dichroic carousel, sound activated, 2 EFP lamps, 100W each.*
Wild Star - 180° mirror effect compact for mobile, sound activated, 12V, 100W lamp, multi-color effect.*
Twister - Moon flower effect sound activated multi beams, flash mode extra feature standard 50W BRL lamp.*
Scatter Spot - Static fixture moon flower effect good for mobile, best used in multiple units with chase.*
Spectra Color - New effect, 6 colors plus white sound activated, can be used with any 0-10 controller 100W lamp.*

MBT LIGHTING AND SOUND
Triple Derby Package - 3 lenses in 10 windows create 60 rotating multi-colored beams that criss-cross to the beat. Sound activated. $825
SGM Package - 6 Strong, multi-colored beams criss-cross to the beat for snowflake patterns on the floor or wall. $1,100

METEOR LIGHT AND SOUND
Shooting Star - Shooting beam effect. 36v, 400W lamp. Multi-blade turbo fan. Razor sharp beams shoot through multiple lenses and fire at random. $1,595
Cobra 3 - Multiple beam effect. 3 x 150W lamps, eight glass lenses, 24 microphone activated beams cross each other over 3 planes. Colored or clear light. NO transformers. Mobile or club use. $1,049
ET - Dual lens, fat beam effect. Real glass lenses, 500W of power, 20' throw. Lightweight, static spotlight with clear or colored light. Use in multiples on audio chaser. $119
Probeam 150 - Effects Projector, 150W Quartz lamp, 85mm focusing lens. Features a built-in 3-speed wheel rotator for variable effects speed for use with wall graphics, beamer effects or laser simulation. $299
Probeam GL - Effects Projector, 250W Quartz lamp, 85mm or 127mm focusing lens. For use with effects wheels or laser simulation cassettes. Can be audio animated. $379
Mercury UFO - 3-Movement flat beam effect. 14 precision glass lenses. 750W of power. Ribbons of colored or clear light spin, tumble, and rotate over 3 axis. Available with optional controller. $1,697

THREE LIGHTING CONTROLLERS

Pictured above are:

Top - Lightcraft's 410 Mobile expander is a low voltage controller that controls the functions of the company's Mobile 460 with the addition of 8 channels of switching (four with momentary "flash" buttons) for special/motorized effects. The 410 Expander is linked to a 460 power pak or relay at the lighting via a single multi conductor cable. Effects are then plugged directly into the power pak.

Center - ETA's MAD1002 is an 8 channel (4 lighting and 4 effects) rack mountable controller with 16 pre-programmed chase sequences, speed adjustable, audio sync. Similar to the Lightcraft 460, The MAD1002 is connected directly to a power pak, which provides AC to the lighting. A modified MAD 1002 is included with ACL-24 lighting systems from Colorado Sound and Light. CSL adds a dimmer function.

Bottom - TPR's Mobile 1 is a 4 channel light chaser which accommodates up to 600 watts of lighting per channel. Unlike the Lightcraft 460 and ETA MAD 1002, which are used in conjunction with a relay or power pak, Mobile 1 is a self contained lighting controller. Four standard (grounded AC outlets provide power direct to Par lamps. Sixteen pre-programmed chase patterns are available, or the unit will trigger changes to the music. A monitor lamp is provided for each channel. May also be used with standard rope lighting.

UFO-12 - 3-Movement round beam effect. 12 focused lenses, 400W of power. Tri-axial spinning effect with switchable motor circuits. Projects thin, round beams of light. $1,697
V-Beam - Sound activated, twin beam effect in a "V" configuration. 2 x 12v Halostar lamps. A twirling, pulsing alternative to mirror driven devices. Punches through the atmosphere creating a colorful display of crossing beams. $259
Multiray - 250W Spotlight Dozens of multi-colored or clear beams. Available in mid-activated, rolling and scanning versions. $169-$329

NESS
DERBYSTAR™ - Special effects projector incorporating three effects in 1 unit. Effect 1: 20 multi-colored beams divided evenly, go up and down to the music. Effect 2: 10 flat beams dance from side-to-side. Effect 3: 10 multi-colored beams tumble upward to downward to the music. *
MERCURY™ - 40 twisting ribbons of vivid multi-colored beams rise and fall, tumble and cross all to the beat of the music. Sound activated via internal mic. *
STARDANCE™ - 32 multi-colored beams dance to the music in a fantastic crisscross fashion. Sound activated. *
LAMBADA™ - Intense shafts of ever-changing colors are moving from side-to-side to the beat of the music. *
STELLA™ - 12 beams powered by a 400W/36v lamp create a wall of light. Can be linked to a controller suitable for inductive loads to throb in a sound to light mode. *
SHOOTING STAR™ - 103 lenses randomly fire and repeat razor beams slicing through the darkness. *
TAURUS™ - Spectacular effect that fires multi-colored razor beams slicing through the darkness, all to the beat of the music. *
TrioSpot - Three flat beams one on the top of the other, creates laser-like effect. *
TrioBlade - Three flat beams one next to the other, creates laser-like effect. *
QuadBeam - Four flat beams, two on the top and two on the bottom, creates laser-like effect. *
Scanner LB-9 - Scanner using Par 36 lamp up to 90°. *
Porky - Uses 300W lamp and creates 15 narrow multi-color beams. *

OPTEC
SYNCHROBOT™ - The ultimate non-intelligent lighting system, featuring 12 bright colors, 12 gobo patterns and 3 modes of movement. Advanced optics result in extreme high output from the 250W/24v halogen lamp. Controller can take up to 16 units in sync. *
ELLIPSCAN™ - An advance sound activated mirror scanner featuring a hard edge beam with facilities for dichroic color filtering and gobo patterns. Special controller up to 16 units with special circuitry. *
FlowerScan™ - Multitude of light beams deflected onto a mirror moving it around the venue in x/y movement simulation all to the music while changing colors. *
BeamScan™ - A low profile sound activated Par 36 mirror scanner. AGC. *
SoundFlower™ - Multitude of multi-color beam dance to the music, mic and audio input. *
SoundPolaris™ - 10 near parallel multi-color beams dance to the music, mic and audio input. *
SoundAurora™ - 6 multi-color flat beam cross each other while moving to the music, mic and audio input. *
SoundMars™ - 12 multi-color beams crisscross each other while dancing to the beat of the music, mic and audio input. *

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MoonFlower™ HP - Multitude of multi-colored intense beams are emitted from this small projector with full control of movement and music. Uses mercury arc lamp. *
STROBEFLOWER™ - Multitude of multi-colored beams strobe and flash in different modes through the advanced controller. *
OPTICOLOR™ OC-4040 - An electronic color changing luminaire. No moving parts. Will change any color under the sun. *

OMNISISTEM LIGHTS & EFFECTS

0343 Quick - Colored light beams creation, sound activated, beam rotation, power 120V, halogen lamp 150W. *
0342 Yuppie - Colored light beams changing and moving continuously in sound to the music, 120V, 150W halogen lamp. *
0346 Seltz - Beams rotate continuously in sound-sync. Special built-in color changer, 120V, 300W halogen lamp. *
0348 Cosmic - Sound-sync movement of the multi-couloured light blades. Special lamp optics combination. 120-220 halogen lamp, 500W. *
0347 Reflex - Sound activated light beams with continuous rotation on themselves. 4 colored mirrors, 4 gear motors, 120V, 400W halogen lamp. *
0348 Spirit – Multi-colored light beams, 2 rotating and sound activated mirrors, 4 gear motors, 120V halogen lamp, 2x500W. *
0260 Krotal - Forced cooling system, highly polished mirrors, twin lens optic setup, light beams rotate, 360 degrees, attractive effects with reflection of its beam combination with sound activated mirrors. 400W 36V halogen lamp. *

SHOW PRO

GUSTO- Sprays dichoric multi-colored beams in all directions in time to the music. Gobo patterns available.*
HIP-HOP- 16 dichroic filters produce a multitude of pure and vibrant colored beams. Built-in mic.*
TEMPO- Multi-color beams move to the beat. Built-in mic.*
PIZAZZ- Patented effect projector offering three unique effects, comes with hand held controller.Built-in mic.*
JUBILEE- Multicolor beams move from right to left in spiral manner. Built-in mic.
WHIZ– "A Lightshow in a Case." Complete lightshow of 4 colors, 4 gobo patterns, 4 mirrors, all link to a 4 channel, 16 pre-programmed controller. *
SUNDANCE– Produces a sound animated circle of 8 spinning light beams which also expand and contract. *
BALLERINA™ - Creates 4 strong hard edge beams which rotate and dance to the music. Uses 600W/120v lamp. Can be colored and accepts gobo patterns. *
PALOMA™ - Two effects in one projector. Effect 1: two half fans of colored beams moving to the music. Effect 2: multitude of colored beams intermingling and dancing to the music. *

SALVIN

Firefly - Floods large dancefloors with dichroic colors using Salvin's 'Music On Circuitry' which allows the unit to come only when music is heard. 750 watts. $249

TPR ENTERPRISES, LTD.

AG-110 - Astrobeam. 15 multi-colored light beams, 300W, 100v lamp, optional motor available. $130
LS-500 - Little Star, 7 flat multi-colored light beams, 550W lamp, built in mic. $876
ST-111 – Shooting Star, 103 multi-colored light beams, 250W, 24v lamp, one motor circuit, also available in 400W, 36v. $895-$1056
UFO12 - 12 multi-colored light, 250W, 24v lamp, three heavy duty motors, a motor circuits, 1 lamp circuit. $1495
ET1 - 1 bright flat blade of color light, cooling fan. $113
ET3 - 3 bright flat blade of color light, 500W lamp cooling fan. $123
ET3-H - 3 bright, flat blades of colored light, 500W lamp, cooling fan $140

TRACOMAN

Robocolor - High performance, intelligent, special effects projector. 250W, 120v ENH lamp, 4 dichroic colors, plus white and black-out. 8 different gobos. $375
Robocolor MSD 200 - Special effects projector with a 200W MSD lamp. Two wheels with dichroic colors and white. Variable speed of colors. Color and gobo mix. Very fast shutter effect. $1495
Robozap - Lighting effect with an astonishing power from two 250W light sources. 4 changing colors plus white which are "zapped" via an asymmetrically mounted revolving mirror producing exciting new and unexpected effects. $1095
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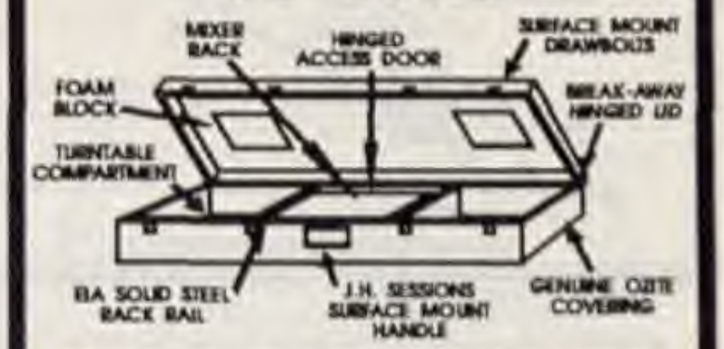

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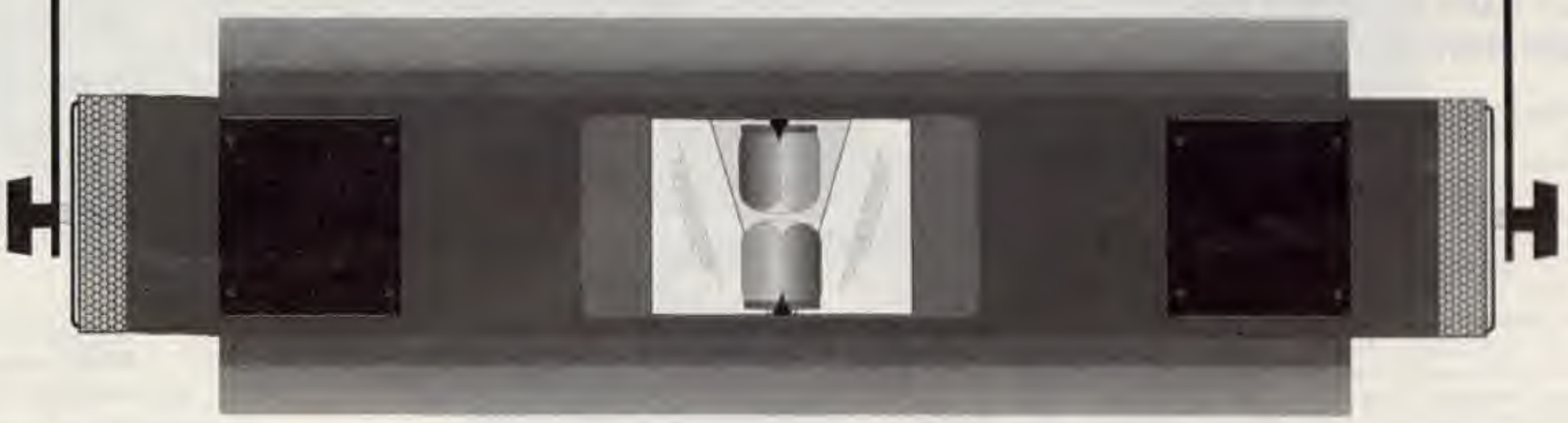

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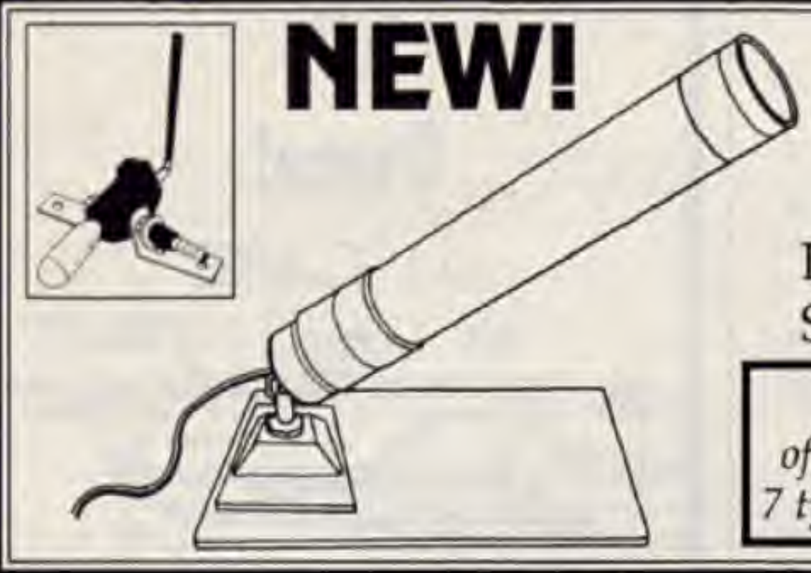

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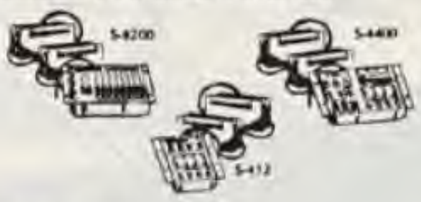

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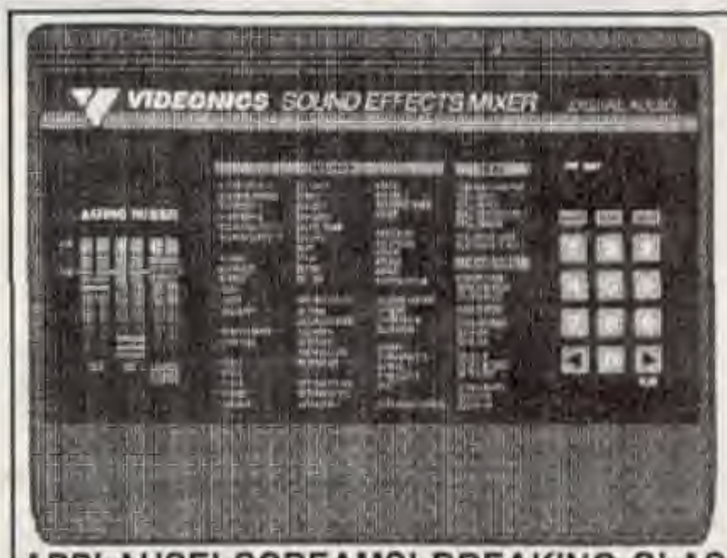

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3. **Snowfall** 4:57
4. **Little Drummer Boy Jam** 8:56
5. **Merry Christmas Mama** 3:54
6. **Christmas Medley #2** 17:31
• It Came Upon The Midnight Clear • O Little Town of Bethlehem • We Three Kings of Orient Are • God Rest Ye Merry Gentlemen • Good King Wenceslas • I Saw Three Ships • Jolly Old Saint Nicholas • March Of The Toys • O Christmas Tree • Deck The Halls • Carol Of The Bells • Toyland • Here We Come A Caroling • We Wish You A Merry Christmas
7. **New Year's Eve Medley** 8:38
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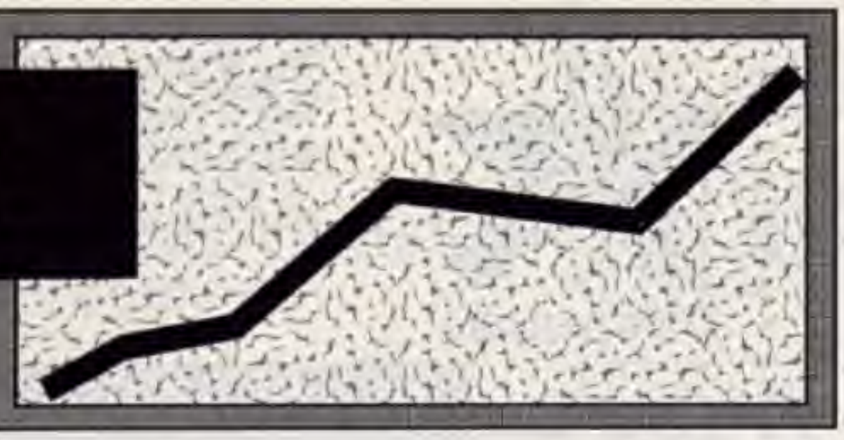

HOOKING UP WITH RADIO

IF YOU CAN'T BEAT 'EM - JOIN 'EM

by Bobby "K" Kramarik

A recent letter to Mobile Beat's "Feedback" expressed the concern that DJs on radio are stealing business from legitimate mobiles by promoting themselves on-air. The writer complained that this gives radio jocks an unfair advantage. The fact is, in most areas radio DJs have been the pioneers of the mobile concept. By understanding how they have used their station connections to promote their mobile businesses, other aggressive mobiles can turn the situation to their advantage.

FIGHTING THE COMPETITION

If you're getting annoyed with radio DJs in your area constantly promoting their mobile services on-air, here are few points to remember. While many radio DJs understand what the mobile biz is all about, others simply don't get it. Those who are experienced and dedicated make exceptional MDJs. A few even go on to operate fulltime MDJ services upon leaving broadcasting. But, while these DJs may establish a successful mobile business as a sideline, they still rely on radio for their bread and butter. Aside from their plugs on-air, they do little else to market their service. No matter how popular they are (either on-air or as mobiles), or how frequently they plug themselves, it's still not the marketing effort that a serious operation requires.

Then, there are those radio DJs who think of mobile jobs simply as "easy-money". The plain fact is these jocks are like a "fish out of water" when they have to face the public head-on. They lack the experience that comes from routine live performing and usually end up disappointing their audiences. They just can't live up to the image that the public has of them from listening to them on the radio. Some of these DJs are familiar only with the type of music their station formats and are shocked by the broad spectrum of music necessary to satisfy most clients.

Keep these points in mind the next time a client puts you on the hot seat by comparing your service to that of a name radio personality. It's bad business to cut-down the competition but it is certainly no crime to remind your prospects that their event is not a radio show. Stress your experience and reputation for quality work. Talk them through their party or reception to illustrate why your experience is of greater value than Joe Radio's. Once they see you know mobiles as much as your broadcast competitors know radio, they will accept the fact that you are the person best qualified for the job. Just because a DJ is loose and lively on-air, doesn't mean he or she will be that way in public.

JOINING THE COMPETITION

Here is where the real opportunities lie. At many radio stations, on-air DJs are allowed to promote their "sideline" shows because the station simply doesn't want the hassle of operating a coordinated DJ service. Other stations let the DJs plug themselves in lieu of giving them raises. If you can show a station how they can make money and get valuable exposure in the community while you do the work, it's a win-win situation for both sides.

The first step is to select the right station or stations to work with. In a large market, you will probably work with just one. In smaller markets, you can strike multiple deals by offering your service to a station in each market. Start with stations that have a good audience and clean reputation, but are not promoting an in-house mobile DJ service.

Set up a meeting with the general manager (or program director) and propose that in return for promoting your DJ service as their own, in-house service, you will do one, some or all the following:

1. Pay the station a commission on each job they refer to you. For example, if you are charging $400 per job, agree to give the station 25% ($100) for generating the booking. As the station may want some method of "keeping you honest". You may want to have all bookings flow through the station first. This is simple, just provide the station with a referral form that you can return to them with a check upon completion of the engagement. Cancelled engagements are noted on the referral form and returned. This way, both you and the station have a record of what jobs you have booked through the arrangement.

The station, of course, maintains control over how your service is promoted but considering what you would spend for on-air advertising, this commission is minimal.

2. Verbally promote their station at each event. Have the station provide you with a sheet of one liners which can be dropped in at appropriate times during the event.

3. Distribute literature on the station or fly their banner at each job. This one may be a bit tacky to do at a wedding reception, but could be appropriate at a high school dance, sweet sixteen, sock hop or pool party. If the client hired you through the station, they likely expect you to represent the station in some fashion.

4. Offer the station use of your equipment. Stations frequently do broadcasts on-remote or promote events that require a sound system. By making your equipment or expertise available, you increase your value to the station.

5. Make your service available for station events. Stations routinely throw parties for staff and clients and sponsor fundraisers. Offer your services as part of the trade for airtime. This not only earns you on-air promotional time, but gets you involved the station and its personnel. It's also a good source for networking.

6. Employ the station's DJs exclusively. All radio stations know the value of having their personalities appear in public and the airstaff is a good source for trainable mobile jocks. If you are open to helping them increase the amount of exposure their DJs receive, it's another reason why they would want to work with you.

Now that you have some substantial bargaining chips, you can negotiate the best deal for your service. If you are paying the station a commission on jobs, it is pretty much up to the station as to when the announcements promoting your service will air. If you are trading your services for ads, simply work it out on a dollar for dollar basis. For example, if the station uses your services for a holiday party for which you would normally charge $450, then you should receive $450 worth of advertising credit to use as you wish.

Push to get the station to mention your name in promotional announcements. Instead of calling it the WNYP Road Show, ask that it be called The WNYP /(your company name) Roadshow, or something similar. Most stations will want to create the image that your performance is theirs, unless they have developed a bad reputation through poor past mobile performances.

ONCE THE DEAL IS SIGNED

When an agreement is reached, and you actually hit the road on behalf of the station, there are some important points to keep in mind:

One rule that can never be broken is how you represent yourself. When on a station sponsored performance, you must represent yourself as being from the station. Never hand out your own business cards. Rather, encourage prospective clients to call the station. The station may need you to supply the sound system, music and a DJ/operator while they provide an MC from their airstaff, so be flexible. Don't be slighted by the fact that they are providing the "personality". Look to the bottom line: if your company is getting valuable exposure, on-air, and it's bringing in new business, then it's the win-win situation you were looking for.

Bobby K (Kramarik) operates Bobby K Sound Systems in Elmira, NY. He is a former radio DJ and now manages a Classic Rock station in Elmira.

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VALUE ADDED SERVICE

HOW TO INCREASE THE BOTTOM LINE WITHOUT REALLY TRYING

by Michael Erb

There are many small to medium sized DJ services that experience an initial period of rapid growth. As the quality of their service increases, word of mouth and referrals bring in more business than these companies can handle. The physical limitation of handling this increased business puts a damper on increasing the bottom line. Although this is a desirable position to be in, it can cause the business owner headaches. The operator must decide whether or not to add more systems to handle the increase in business. The operator is then confronted with the greater expense associated with hiring more employees and adding more equipment to the inventory. If you are experiencing this sort of situation, perhaps the answer lies in improving your profitability to increase the bottom line instead of expansion.

Review your expenses and put yourself on a budget if you aren't already. Budgeting is extremely important because it lets you quickly compare expenses to income to see if you are experiencing a positive and increasing cash flow. Review your expenses from the previous year and use these figures as a baseline from which you can create your current year budget.

One of the easiest ways to increase your income is to contact your competition and work out a referral fee deal with them. It is to your competitions' advantage to pay a small referral fee for business you would have turn down. A fee of 15-20% is certainly reasonable.

Purchasing music can be one of your largest expenses. Perhaps you are spending $150/week on new music purchases. Look at this amount and see if it is possible to be a little more selective in what you are purchasing to trim the amount spent on music. Go through your music and see if there are selections that you can take to the used record store and trade for cash or music you can use. Ask the merchants where you purchase your music if they will give you a discount. Contact jukebox businesses and see if they'll sell you music they've taken out of their machines.

Are you paying too much for insurance? Check your policies annually and compare rates with other insurance agents. You might be surprised at how much you can save by switching insurance companies. I was able to cut my auto insurance bill by 50% for the exact same coverage by switching companies. The same goes for business insurance. Check around and you're likely to find a better deal.

Telephone expenses can eat up a big chunk of your money each month. Do you really need extras like call forwarding and call waiting? Also, you can save substantially by taking out a smaller ad in the yellow pages.

If you do a lot of direct mail marketing, you can save quite a bit of money by utilizing bulk mailing rates. There are guidelines that must be met, however, but the Post Office can supply you with this information. Mailing services and other businesses that have bulk mailing permits will let you use their permits for a small surcharge.

One of the easiest ways to increase your income is to contact your competition and work out a referral fee deal with them. It is to your competitions' advantage to pay a small referral fee for business you would have turned down. A fee of 15-20% is certainly reasonable. Do the same thing if you refer clients to photographers, videographers or caterers. If there is reluctance on their part to pay you a referral fee, remind them that this is business they did not have to do anything to get and that you'll gladly pay them a similar fee if they refer business to you.

Another way to generate capital is to add options to the services you already offer. For example, if you are doing a birthday party, bar/bat mitzvah, etc., ask the client if they would like to have party favors for the children. You can purchase these items at wholesale from numerous sources and tack on an extra few dollars. Glow necklaces and bracelets, neon sunglasses, inflatable guitars are just a few of the items that are popular for resale to your clients.

Sharpen your pencil, become creative and look for additional ways you can trim expenses and add to your services and ultimately become more profitable.

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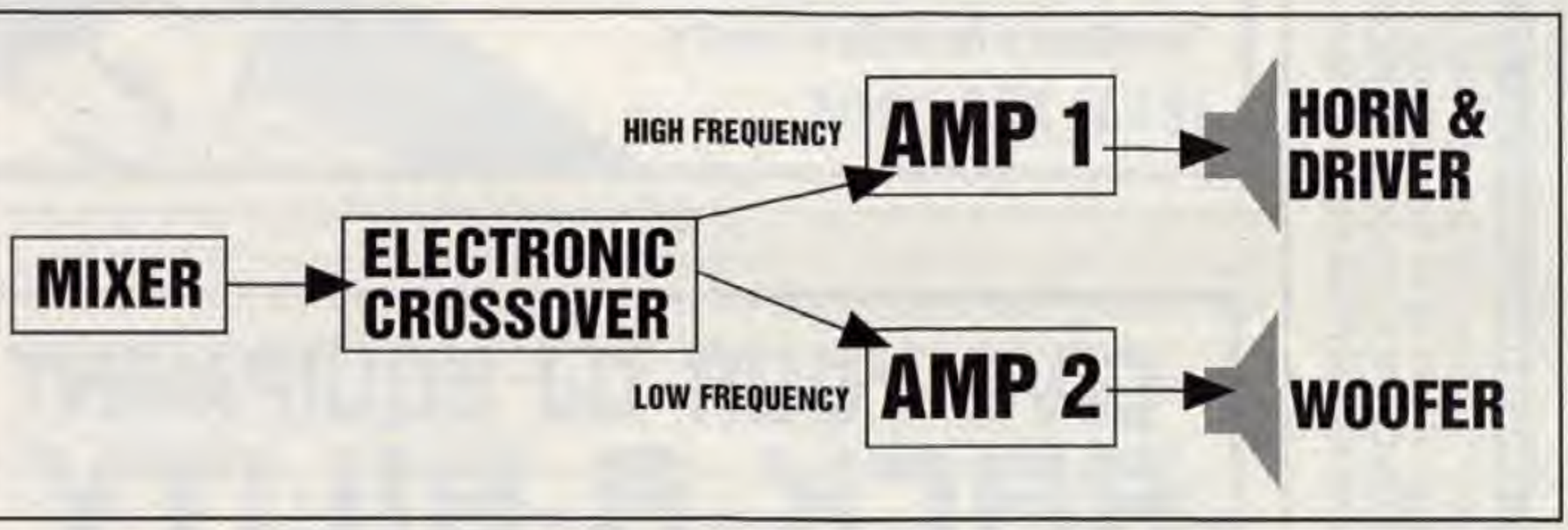
BIG SOUND

THROUGH BI-AMPING

by Adolph Santorine

In the last edition of "Tech Talk", we discussed how a passive cross-over network divides the signals coming into your speaker system into high, mid, and low frequencies. There are times, however, when you will want to get every last ounce of performance from your speakers. The solution is to bi-amplify or tri-amplify your system. This involves adding an electronic crossover, additional power amplifiers and cable.



Where passive crossover systems use 6 to 12dB per octave filters, electronic crossovers are sharper, usually providing either 18 or 24 dB per octave. This does a better job of protecting your woofers and tweeters at high power levels. It also eliminates the phase problems that are evident in all passive networks.

THE DIFFERENCE IS POWER

A passive crossover must deal with high power levels. For example, a 500 watt amplifier's output is 63 volts. This is a lot of power for a passive crossover to divide. Electronic crossovers work with much smaller voltages, either .707 or 1.414 volts. The output of the electronic crossover is also variable, so the output level is correct for the amplifier and speakers being used. Additionally, the crossover point is variable, allowing you to select the exact crossover point that sounds best for your system.

Bi-amplification also provides more headroom, better damping factor and lower distortion at high levels.

THE DOWN-SIDE

This does require lugging around more equipment, and there are more adjustments to make, and more ways for an inexperienced operator to "blow-out", "toast", "burn", "fry" or generally ruin (choice of the slang is up to you) speaker components.

The general rules for electronic crossovers are as follows:

1. Tweeters require a smaller amplifier than woofers. If you are using a 500 watt amplifier on the low end, you will need only a 100 watt amp on the high end.

2. Reduce the power handling and crossover point by 20%. Manufacturers of these devices are locked into a competitive situation where they rate their speakers at their absolute maximum. If the low-frequency limit is stated as 1.2 kHz on a given horn/driver combination, use 1.5 kHz. If they claim the power handling is 100 watts, use 80 watts. This will prevent you from having speaker failures on the road, and if done properly, your speakers could run literally forever without a failure. The lesson here is that most speaker manufacturers are overly optimistic.

3. Inexperienced operators should not go on the road with bi-amplified systems. They want to turn the knobs, and make it sound "better." This usually results in blown speakers, and a very upset client. If you must put a bi-amplified system on the road with an inexperienced operator, cover the controls with a security cover, tape or both. Take all necessary steps to stupid-proof the system.

All of these comments also apply to tri-amplification in three way systems.

For a gig that requires "two on tripods", passive crossovers do the trick. They are simple, reliable, inexpensive and operator friendly. If it's high-level sound reinforcements you are after, or you need to cover a large area, the appropriate solution is to bi-amplify the system.

The rule of the road in any show is to keep it simple, make it work every night and enjoy. After all, your audience won't have fun it you're not having fun.

Adolph Santorine is President of ProSystems.

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KARAOKE!

SIXTY DAYS AFTER GOING KARAOKE

by Larry Towner

I first considered adding a karaoke system to our mobile DJ/entertainment service about two years ago. Unsure of karaoke's long-term viability, I carefully studied the equipment options and available programming. I even attended a few local nightspots that were experimenting with karaoke to observe the performers. My conclusion was that karaoke was just not going to be a cost effective option for Mobile DJs. Equipment and programming were too expensive and not flexible enough. I projected that karaoke was just a fad with no long-term market and that it would quickly become boring to the consumer.

Thinking of adding Karaoke? This first hand account will let you in on what you are in for!

Although I had "written off" getting involved with karaoke, at least for the time being, I kept my eye on its growth in popularity. Soon, prices on equipment started to drop. The number of options and available programming greatly increased. I was forced to re-evaluate my earlier decision, and, earlier this year, concluded that karaoke is here to stay.

In June, I added karaoke to our service, deciding to go with the CD+G (CD plus graphic) format. I selected a system from DKKaraoke, however this format is available from several other manufacturers. This format, in my opinion, has a much greater amount of video flexibility. The background visual can be changed by either adding a video camera or interfacing with computer graphics. Programming is also less expensive, and overall the equipment is more versatile and more economical.

KMC VS. DJ

Regardless of the type of equipment or format selected, our early experiences show that it has little to do with the success of a karaoke MC. Like most of the professionals who read this magazine, I have always believed that the best DJs are those who do more than just spin tunes. They are an active part of the event, providing more than just music. They know how to build a rapport quickly and how to motivate the crowd, enticing them to become involved in the activities, be it dancing or just sitting and enjoying the music. With this in mind, I routinely stress to those I train the importance of letting the audience know you really enjoy what you do. In short, the importance of interacting with people in a pleasing and positive way and becoming the catalyst of the event.

As a Karaoke host or MC, "people skills" become absolutely essential. Unlike mobile DJ'ing, music knowledge is less important as song selection is determined by the programming on-hand. The number of discs available is limited, and song selection is made by way of the song lists that we provide to our clients and members of the audience.

The karaoke MC's main duty is to encourage members of the audience to get up in front of the audience and sing a song. A good karaoke MC cannot be modest or shy. They will be expected to sing several songs, and to become active in working the room to solicit participation. For the most part, this participation role is limited to the beginning of a performance (that has been our experience). Once the ball gets rolling (or should I say, bouncing), the show tends to run on its own momentum.

During our first two months of performing with mobile karaoke, the learning curve has been rather steep. For example, it is essential that, at the beginning of each show, there is a thorough explanation of what karaoke is and what the participants are expected to do. Don't assume that your audience knows what it is all about. Getting up and singing in front of a room full of strangers and friends is not something most people are immediately comfortable doing. They need to know what to expect. They need to see how easy and fun karaoke is.

SINGER IS THE STAR

A simple way to break the ice is to put on a karaoke track, and show them how the words come up and change color on the video screen. Then demonstrate by singing a song or two yourself. You do not have to be a great singer. Your job is to get them up to sing. Sometimes, karaoke MCs who lack singing ability are less intimidating to the crowd. If no one jumps right up to take the mic, invite someone to come up and join you in a duet. This gives them a little support, and helps get the crowd warmed up. If all else fails, offer a free gift to the first person to come up and do a solo. Every crowd has a few people who can sing. Once you identify them and get them involved, others will begin to follow.

Work the crowd with a wireless mic. As you walk around the room, talk to the crowd. Get them on mic. Put on a familiar karaoke track and get guests at various tables to join you for a line of the lyrics. Emphasize that this is not a competition and that signing ability is not a prerequisite to having fun with karaoke.

The best Karaoke MCs are not great singers. They are great motivators and they enjoy having fun and working with people. If you haven't given karaoke a try, rent a system and see what you can do with it. You may find being a Karaoke MC is better than being a Mobile DJ!

Larry Towner owns and operates Disc Jockey and Karaoke Professionals in Canandaigua, NY. His background includes seven years on radio and four years as a mobile operator. He can be reached by calling 716-396-9798.

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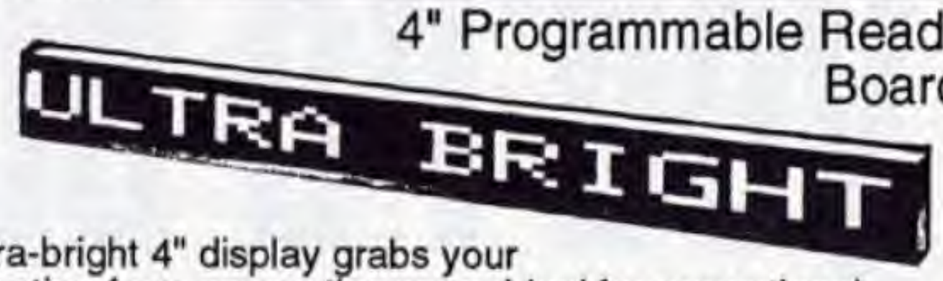

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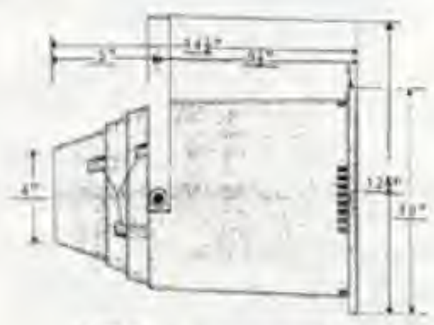

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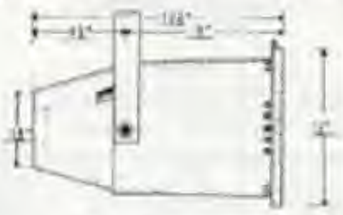

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Dr. Shock Jock Sez:

Creating a Disturbance at Halloween Parties

by Doc Shock Jock

For two years in a row now, this magazine has been promising its readers an in depth report on how Joe/Janet Average DJ can incorporate some nifty theatricks into their shows at Halloween parties. Being that this is the last page of the issue, if I don't do it, it won't get done, so here goes.

First off, nobody knows more about how to inflict a little pain at a Halloween party than the ole doc. Some time ago I told you the story of how I slipped into a vat of water and dry ice while starting a turntable, hence getting my infamous nickname (MB #2), but that's just part of the story. Good DJ theatricks should not just surprise your audience, but actually overwhelm them. What would happen, for example, if during a high school Halloween party, a thirty or forty foot high pumpkin slowly rose up from behind the DJ and began tumbling toward the crowd? Hysteria! People running around screaming bloody death! Such an effect could gain you a job for life at any school!

Or how about this. Just as a real gushy slow dance draws to a close, all lights go out. Two foggers, no wait, ten foggers, on high instantly fill the floor with thick clouds. An intense beat starts throbbing, and fifty, a hundred or even fifty thousand Jack-o-lanterns, each with a blinding bright mini-strobe light inside, begin flashing through the smoke. Now that's entertainment!

"But Doc", you say, "How can I pull off such marvels?" Simple. Large inflatable pumpkins (as well as apples, elephants, gorillas and other shapes) are available through many companies that deal in advertising specialities. They may be expensive, but if you can get a couple dozen uses out of them over the next few years, the cost per show can be added on to your rate. To inflate one quickly requires either a small air compressor, a tank of compressed air, or a politician. This effect is best in a large hall or gymnasium, where the pumpkin can be kept out of sight until nearly fully inflated. Inflate it while the hall is dark, or while everyone's attention is on the dance floor. Then, when the moment is right, launch it out over the crowd.

The Jack-O-Lantern idea also works well at school dances and is much less expensive. When you contract for the job, tell the class advisors that you will need them to provide you with fifty or more hollowed out jack-o-lanterns. They usually have a committee in charge of decorations, so this is not usually a problem. To wire up the effect, you'll need one mini strobe (available for about $10 each) for each pumpkin and enough extension cords to wire them up. When the timing is right, fog the floor and fire the strobes. On the dance floor, all that will be seen is the bright "faces" as the strobes fire through the cut-outs. Although the strobes fire relatively slowly (once a second or so) the sheer number of them creates the illusion they are just popping around in mid-air.

Here's another one. Inflate several large balloons with helium. Cover each balloon with an ultra-light white cloth so that they resemble "ghosts", and float them out over the dance floor. A variation is to stick a "break and shake" self-illuminating disk (available through American DJ Supply) on each balloon. The balloons will blend into the darkness, leaving those on the dancefloor baffled by the floating, glowing dots overhead.

If these stunts sound too expensive or involved, you may want to simply bring a large cage full of brown bats (non-rabid) to your Halloween gig. I paint my logo on them and release them at some point toward the end of the evening, when I've had about enough for one night and really want to go home. Next year, I'll tell you about the exploding apple effect. It's a hoot!

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